THE KINEMATOGRAPH

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Post Free.

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The Kinematograph & Lantern Weekly.

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Notice.

Literary contributions and correspondence should be addressed to the Editor, Tottenham St., W.

All matter and copy of advertisements must be received by **six o'clock on Tuesday** to insure insertion in Thursday's current issue.

Motion Picture Music.

Our leading article entitled "Weakness at our Picture Shows," which appeared in the Kinematograph Weekly of the 2nd inst., has formed the subject of much controversial opinion on the matter of Motion Picture Music. We pointed out that whereas English exhibitors were content to embellish their shows with a piano, the Continental exhibitors engaged orchestras and small bands to furnish the musical accompaniment to the pictures.

It will be remembered that in the leading article referred to we drew attention to the opinion of a director of a musical academy to the effect that a competent small band could be engaged for from five to eight pounds a week.

In order to probe the question further, we sought the opinion of the musical profession itself.

The views of such an expert authority as Mr. C. Jesson, L.C.C., the London Secretary of the Musician's Union, on this subject should have great weight with everyone interested in the future of the motion picture show as a permanent institution. "There is no doubt at all in my mind," said Mr. Jesson, "that a band at a picture hall greatly enhances the value of the establishment." They, as a Union, were supplying a number of picture theatres with bands, and he quoted among others the Foresters' Music Hall, the Bow Palace, Sadler's Wells, Battersea Palace, and East Ham Palace. The band consisted of a piano, three or four violins, a bass, 'cello, flute, cornet, clarionet, trombone, and drums. The average rate of pay would be 35s. per man. Then beyond that there would be the conductor, who would be a £3 a week man. But a small yet very good band could be put on for £12. That would be for a six-day week. As a Union they discouraged the seven-day week. It would be found that the L.C.C. would not grant a license for seven days where the performance was for trade or personal gain.

Replying to our representative's enquiry as to whether there was any difficulty in synchronising the music, as it were, to the pictures, Mr. Jesson said there was no trouble whatever. The musical director, if he was a good man, could select from his extensive repertoire such pieces as would apply to the various films, a list of which would be supplied to him previously. If he could not do that he was no good as a conductor. On the question as to whether a small efficient band could be provided for from five to eight pounds a week, Mr. Jesson gave a decided answer in the negative.

A representative of the Weekly called upon Mr. F. Orcherton, the Secretary of the British and Foreign Musicians' Society, which was established as far back as 1822, and the Orchestral Association, which dates from 1893.

Mr. Orcherton has had an extensive and varied experience of music, for during the last thirty years he has played at every class of business, from circus music to grand opera and state concerts.

Dealing first with Continental music at kinematograph theatres, Mr. Orcherton said the terms were so low and the work so excessive that the French Musicians' Union had boycotted picture shows. The members had struck, and the strike was still in operation. The shows in Paris were now being served by the poorest class of musicians—blacklegs—and even these men were on the point of leaving them. With regard to the English picture theatres, he expressed his doubts as to musicians accepting the engagements. The conditions of labour for musicians were much better in London than in Paris, and no effective band or orchestra could be engaged at from five to eight pounds a week. A band of four good performers would cost between ten and twelve pounds

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a week. The minimum recognised fee, even for a suburban theatre, was six shillings per performer for a three hour engagement, then there would be a leader to pay, about eight or nine shillings, and a special fee would have to be paid for writing music. Mr. Orcherton admitted that it would be a great improvement to have three or four stringed instruments to vary what he termed "the horrible monotony of that expressionless instrument the piano," but he was very positive on the point that all orchestral or band music for picture shows must be specially written in order to express the dramatic action of the best class films. It could not be improvised.

Regarding the statement made in our September issue "that scores of really capable instrumentalists, students at conservatoires, etc., would give their evenings to this class of work for a pound a week," he doubted whether such would be found, or if found would be any good for the business. It required experience and quickness as much or more than an ordinary music hall show.

Mr. MATT. RAYMOND is a practical authority on this subject, and to his office in Charing Cross Mansions THE KINEMATOGRAPH man repaired. "Yes," said Mr. Raymond, "the picture show is going to be a big thing and so is the music with it." He was strongly of opinion that in the future music would form an integral part of the entertainment. And he had proved that a good band could be put on at picture theatres with a penny to threepence admission charge. Of course the hall must be large enough to hold the money. For instance, at the Theatre of Varieties, Hoxton, with a seating capacity of 1,500 Mr. Raymond can and does put on a band of eight performers. It consists of two violins, cornet, clarionet, trombones, double bass, and a piano. Such a band would cost about £12. A band of fourteen would cost £17. At his Palace Theatre, Attercliffe, which also holds 1,500, at 2d., 3d., and 4d., he furnishes a band of nine performers. At the Hippodrome, Grimsby, the Central Hall, Salford, near Manchester (this hall only holding 800) good bands play to the pictures. And the charge for admission is below 6d. He even has a band for the children's matinee. All the bandsmen are provided with smart blue and gold uniforms. There was no necessity for specially written music. He had a repertoire of between 300 and 400 selections, and his conductors chose what was appropriate, and there was always a rehearsal before each performance. In summing up the situation Mr. Raymond said his experience was that the people liked the music, and would have it in connection with the pictures.

Mr. SIDNEY BACON, who runs several halls, is also decidedly in favour of orchestras and bands at picture playhouses. He puts them in wherever possible, paying from £12 to £15 a band per week of six days, with half salaries for matinees. Whether the performers be members of the Musician's Union or not he strongly advocates the payment of trade union wages according to the district. His bands usually consist of a piano, violin, viola, 'cello, bass, and cornet. It is as well, too, he thinks, to augment the band by the introduction of a harmonium to furnish organ effects for sacred subjects. With a capable conductor he finds no difficulty in adapting the music to the film subjects after rehearsal.

Our representative next chatted with Messrs. A. and H. Andrews, the specialists in high class picture shows, and who, by the way, have just put on the market a marvellous "effects" machine called the "Allefex." Messrs. Andrews run ten first rate halls, and before Christmas hope to open six others. They invariably furnish a good band. And this is how they do it. They change their pictures once a week. The music for the dramatic subjects is specially written by the conductor, who is supplied with a synopsis of the story five days ahead. The whole program is run through on Sunday for the following week's entertainment, so that the conductor has from Sunday to Monday night to alter the music he has written from the synopsis, if it should be necessary. The music for the comedy and travel pictures are selected from an extensive repertoire which is always being added to and kept up-to-date. A band of six performers would cost from £8 10s. to £9; and a band of eight from £11 10s. to £12. Messrs. Andrews stated, in conclusion, that they insisted upon proper rehearsals, believing that good music was a valuable asset to the pictures.

Sheffield and Its New Regulations.

As stated last week we have interviewed some of Sheffield's leaders on this important matter, and we give below their opinions:—

Mr. FRED W. HOLMES, the popular manager of the Central Hall, expected new regulations similar to those passed by the Liverpool licenses would come into operation at the next renewal of licences. He awaits developments respecting paying the cost of a fireman being in attendance.

Mr. ARTHUR TURPIN, the manager of the Grand Electric Theatre says: "The fireproof box idea is not so bad and we can have half-a-dozen telephones with a man for each, but when it comes to paying the cost of a fireman the thing is utterly ridiculous and sufficient to clear out proprietors of small shows." Mr. Turpin thinks there is need for combined action in this matter.

Messrs. MOTTERSHAW (the Sheffield Photo Company).—This well-known firm will be the hardest hit of anyone in the trade for they have as many as half-a-dozen private shows a night, and the private box constructed by the authorities will weigh three-quarters of a ton, no little parcel to take from place to place. Messrs. Mottershaw are of the opinion that some arrangement can be made with the authorities.

Mr. J. C. BROTHWELL, proprietor of the Hillsbro' Palace, has what one might term "had some." He has lost some hundreds of pounds through the opposition of a crank to a music hall he had built in the vicinity of the Palace, and now he has just got his new palace well established the prospect of paying for a fireman is not at all pleasant. Mr. Brothwell thinks there is need for action in the matter.

Surrey Music Hall.—The operator's box is in a separate room at Mr. Frank Howson's hall. What effect the new regulations will have is not yet known.

Theatre Royal, Attercliffe.—A fireman is employed here.

Mr. L. SHAW, formerly of the Imperial Hall, is of the opinion that had they been running the hall the new regulations would make it impossible to work at a profit.

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Weekly Notes.

BY "STROLLER."

I quite believe in a boom in "educationals." Dramatic, topical, scenic, and trick subjects entertain and amuse, but once seen we do not always desire a second sight of them, whereas in an educational film the more we see of it the more we discover fresh facts and store away in our memory a better grasp of a useful lesson. I was particularly pleased to see that the Urban Trading Co., are weekly adding more of their really wonderful educational productions, and I recommend exhibitors to give this announcement careful consideration and by making extracts they will undoubtedly be improving and elevating their programs.

* * *

Like many more suggestions that I have been able to make to the trade in these notes, that of improving the music at our picture shows has borne good fruit. Already I have received enquiries as to where small orchestras and competent musicians can be obtained and I have been instrumental in placing a band of five performers in a well-known hall which up to the time of my article was content to inflict an automatic piano upon its small attendances. Now hear what the proprietor writes:—

* * *

"I wondered what was wrong with my show. We were in a crowded district, without opposition, my billing was perfect, my films and projection were alright, and yet I could not get what I call 'the regulars.' Your article about bands made me think and after thinking I acted, and that quickly. I had slips pasted all over my bills 'Full Orchestra,' and after a fortnight I wish to thank you for giving me the key to the secret. I see the real drawing power of the music and I am going to devote as much attention to this in the future as to my films."

* * *

A Full Orchestra of FIVE! This is the only part of the business I do not like. Don't use "bunkum" on your announcements—it is as fatal as journalistic "bunkum."

* * *

Our French correspondent certainly gives our readers first hand information of great importance, and in this week's notes he confirms the rumour he gave last week as to the Eastman Company cutting off supplies to the Pathé Company. I prefer to leave my comment until more definite facts are before me, meanwhile, in a chat with Mr. Solenne—Pathé's English manager—I was assured that exhibitors and renters need have no fear that the firm's productions will in any way deteriorate.

* * *

MANUFACTURERS and renters still claim to possess one or two not inconsiderable grievances against the showmen. The head of the hiring department of one of our manufacturing concerns this week alluded to the complaints of the showmen that they could not get films until some months after issue. "Some of them," he said emphatically, "have small need to complain—we hardly dare trust them with an old film, far less one newly issued."

* * *

"I COULD show you several films in my possession which have been returned from hire in such a condition that we have been forced to shelve them. I had one this week that could hardly be unrolled, each layer of film sticking to the other. It appeared as if a watering-can had been turned on it, and though a nearly new subject, cannot be used again In most cases it is impossible to recover for this sort of thing,. or only possible at the expense of losing a customer, and I think, before grumbling at the films supplied, this kind of showman should take steps to ensure that they should be returned in good condition."

OF course there are two sides to every question, and that the manufacturer has a distinct grievance in the circumstances detailed cannot be denied. Every reasonable person will admit, however, that the showman also has a legitimate cause of complaint in the difficulty and sometimes impossibility of securing a specific film which he may desire to feature, from his renter. It is not expected that he always should, the renter having more than one taste to cater for, but when it gets to the point that certain makers' films are not obtainable at all it is apparent that a state of affairs exists calling for early remedy.

* * *

I KNOW at least three firms who claim that their subjects are regularly boycotted by certain renters—not, it is important to remember, on account of any disagreeable characteristics, but purely and simply because they decline to depart from the 4d. rate. There can be no doubt of the facts, and, in the end, this procedure cannot but work to the renter's disadvantage, for the makers are now making it a set policy to appeal directly to the showman, advising the latter what renters can supply their subjects. Many halls have as a result transferred their custom.

* * *

THERE can be no doubt which policy—selection of films on merit as against selection guided by the size of the makers' discount—is to the showman's interest. He naturally wants a program of the best films issued, and will soon realise that he cannot get it from a firm which bars certain makers on account of price. If every showman were in a position to inspect the week's output for himself and to compare what he might have had with what is often sent him, the "discount" policy would soon become unworkable.

* * *

AND there are signs that many showmen, although not able to inspect the films for themselves, keep themselves remarkably well primed as to the quality of the films put out, either from our notices, from a study of makers' circulars (which might with advantage be still more widely distributed) or by conversation with other members of the trade. The knowledge thus acquired has prompted more than one demand to a renter and consequent sale to the latter.

* * *

I SEE this week we print the remarks of our American correspondent regarding singing-motion pictures *in toto*—not because we agree with his convictions but because he enlarges on a point which the managers would do well to consider. Synchronism, as he says, is one of the most important points which the inventor has to consider, but does he not ignore other necessary items in his struggle to make this perfect? The volume of tone, the size of the picture, the speed of reproduction, the appropriateness of the subject, the position of the horn, and many other apparently small matters are lost sight of, and I feel that there is food for thought in the remarks of our correspondent.

* * *

AMERICA and the Continent are realising the value of effects to accompany their motion pictures. I am glad to see that an English firm—Messrs. Andrews & Co., of New Compton Street, are already to the fore with what they term an Allefex.

* * *

Look out for a really clever trick subject from Mr. Smith, of the Vitagraph Company, next week. "Princess Nicotine" has already created quite a sensation in the States and should do much to enhance the reputation which the company, as the producers of Liquid Electricity and others, have already acquired for trick pictures. I expect to see many of the clever effects in this film imitated, as was the famous "acceleration" effect in Liquid Electricity.

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The Latest from Paris.

FROM OUR OWN CORRESPONDENT.

Mr. Ch. Pathé Confirms Last Week's Rumour.

Our readers will remember our information regarding a trade difference between MM. Pathé and Eastman, and most of them must have read this news with a great deal of surprise. It also caused surprise to Mr. Charles Pathé when the WEEKLY representative brought him the first copy of the paper on its arrival in Paris and showed him the paragraph, as the incident referred to had been concealed as much as possible from public knowledge and public discussion, and its publication was even regretted, though correct in all its details. Mr. Pathé admitted the truth of our information, and also admitted that the misunderstanding had not been void of early consequences, a statement which confirmed the cut off of film supply as announced in the WEEKLY. This state of things may not be permanent, and Mr. Pathé stated in an impressive manner to the WEEKLY representative that these things were to be taken "seriously," but "not tragically." Not the slightest mention was made of the remedy Mr. Pathé had in view, whether he was going to push his own stock film production, or favour an understanding with the Eastman Co., or with other producers. The origin of the trouble was not, we learnt, due to the threatening competition of the Stock Film Factory erected in Joinville (an unpleasant prospect indeed for the Eastman people), but to Mr. Pathé's refusal of the new contract proposed by the American Film Manufacturers, not that the prices or the general conditions are responsible for this refusal, but to quote exactly Mr. Pathé's words, "The contract contains certain conditions which are unacceptable to any dignified manufacturer." What these conditions are, Mr. Pathé would not say, and we had to satisfy our curiosity somewhere else. We wished to have a good square talk on the matter with Mr. Smith, Mr. Eastman's manager, but a mere coincidence between our equally busy hours obliged us to postpone the "exposé" of the Eastman Co.'s views until another issue.

A Batch of Objections.

The interest shown in the trade on the above question made it comparatively easy to obtain access to other manufacturers, and to learn their feelings on the matter, and we soon had the feeling that Mr. Pathé was not standing alone in his opinion of the proposed Eastman contract. It appeared to us that the same had been put before other manufacturers, who had either imitated Pathé's policy, or reserved their decision; but what they did not entirely "reserve" was their judgment of the claims made on them by said contract. The first opinion given us was to the effect that the question lies with the "non-flam film," and not with the ordinary brand. And it seems that for an "advance" contract, proposed for a film which is not generally considered as being above all criticism, the terms were severe, and somewhat of that sort called "leonine" in our country.

What is the New Contract?

Though we have not seen the new contract, and cannot engage our responsibility for the instances quoted below, we have had them from various sources of authority, and if correct some of the conditions will certainly seem excessive to our readers. (1) The manufacturer must buy from the Eastman Co. a quantity of non-flam films at least equal to the maximum quantity of film bought in the most successful year previously. (2) Within one year the manufacturer must return to the Eastman Co. the totality of the film sold them, with the exception of a possible 10 per cent. or similarly low percentage. This would of course prevent any attempt to regenerate the film, and it gives certain credit to the opinion that the Eastman Co. already possess a satisfactory method of regeneration of their non-flam films, a fact which will, with all possible film manufacture, offer means of great economy in a more or less remote future. (3) No buyer of non-flam films should transfer this property, that is, sell them to any competitor. And for crowning the whole, the books and accounting documents may be called in as evidence.

Non-Flam Not Popular.

While the non-flam film appears more pretentious than the ordinary one, it inspires less confidence, and does not seem to be in demand in France as might be expected. Certain manufacturers have found its resistive qualities are reduced. It cannot be coloured or joined so perfectly or easily. In their opinion the immediate substitution of this newcomer for the old product, so well known and reputed, would be a little risky and premature, to say the least.

Gratifying Results.

From a shareholder of the Universal Cinema we hear that the investment is particularly good. With a total capital of 300,000 francs and a working capital of 150,000, the net revenue has reached 40,000 francs from September 15th, 1908, to December 31st of the same year.

Personal Notes.

Mr. Kahn, who was on the staff of the Cinema Palace and main Company l'Universal Cinema, has retired recently though remaining a shareholder of the company.

Mr. Rossi is reported as making negative films for the trade.

A Big Hunting Expedition in Asia.

A party of Europeans, among whom are mentioned well-known representatives of Royal blood, have been hunting in the French Asiatic Colonies, under the eyes of a witness which seldom can get admittance to such private expeditions, the cyclopean eye of the kinematograph. Nothing was betrayed of this good fortune by the firm who had the privilege, and silent work has been done all along, even now that the films are in Paris. It seems as if no darkness were dense enough for hiding the facts and the names, but the films have seen the glorious light of the screen, and their success will be known the world over to-morrow. The record of hunting films will then be beaten. Quite an instructive booklet will enhance the merits of the film, thus adding attraction to its already high value.

Independent Champion in England.

MR. MURDOCH is on his way to England on the *Deutschland* accompanied by Mr. Lorimer, and they will arrive at Plymouth early on Friday morning. Mr. Hepworth and Mr. Barker have been appointed by the British Film Makers Association as a deputation to meet the American visitors. There are many matters of supreme interest involved in this visit, which it would be premature to disclose at the present juncture, but we hope to be able to give our readers full particulars next week and to have a chat with the gentleman who has taken so prominent a position in the American crisis during the past year.

The Third International Number of the Kinematograph Lantern Weekly will soar miles above its plagiarists, both in its Special Articles by leading experts, and the comprehensive usefulness of its 100 pages. As an advertising medium it will be unique.

THE KINEMATOGRAPH WEEKLY.

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A charming story of Hungarian peasant life. The scenery is really magnificent, and forms a fine setting for a humanly, pathetic and interesting story. The acting is most artistic, and the photographic quality is equal to the very best. Price 4d. per foot Length 804 feet

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Price 4d. per foot nett A REALLY GOOD COMIC. Length 233 feet

VESUVIO FILMS, 18 Charing Cross Road, LONDON, W.C.

News and Notes.

New Hall at Swansea.

The opening of the new kinematograph hall at the Café Monico, Swansea, which was to have taken place on Monday last has been postponed to a date to be announced later.

The Kinematograph Aids Charity.

A grand exhibition of animated pictures will be given at the Town Hall, Sittingbourne, on Monday and Tuesday, September 27th and 28th, in aid of the Widows' and Orphans' Fund of the National Fire Brigades' Union.

Lantern Lectures at University College.

The lecture-room of the University of London is well equipped with all necessary appliances for lecture teaching, and has a stock of nearly a thousand lantern slides for instructional purposes.

Lantern Lectures Aid Hospital.

On Tuesday night a lantern lecture was given at St. Paul's Church, Harringay, in aid of the Prince of Wales Hospital, Tottenham. There was a large audience. The subject was India and Indian Sports, the fine hand-painted slides used being copies of sketches taken on the spot.

"Urbanora" at the Palace.

At the Palace Theatre the "Urbanora" exhibition is varied by the inclusion of one of the most genuinely funny—not to say one of the most astonishing—animated pictures that has ever been shown. A young Frenchman whose bicycle will not run smoothly consults the keeper of a repairing shop who lubricates the machine with magical oil, and thereafter the cycle, travelling at top speed, makes on its own account a tour of the environs of Paris, hotly pursued by its unseated rider.

Picture Services and Lifeboat Fund.

A new method of raising money to augment the Lifeboat Saturday Fund has been adopted in Aberdeen, two picture services, promoted by Mr. Dove Paterson, being given in the Gaiety Hall, last Sunday afternoon and evening. The proprietor of the Gaiety provided free of charge an excellent series of films of a sacred and edifying nature, and it says much for his enterprise and generosity that the entire proceeds, free from deductions of any kind, have been devoted to the Lifeboat Fund. Of the pictures shown it need only be said that they were highly appropriate to the occasion, dealing in great measure with the work of the lifeboat organisation, and also in events in the life of fisherfolk—the hardy class who are mainly depended upon to provide the crews of the rescue vessels. A beautiful scenic film, representing a trip to the Niagara Falls, was shown, and it must be given a foremost place among the most modern achievements in the production of animated pictures. The final film was that of Pathé's sacred picture, "The Prodigal Son," which is presented with rare colouring effect. In addition to speaking to the kinematograph pictures, Mr. Dove Paterson gave an illustrated recital of George R. Sim's poem, "Out in the Lifeboat," which was highly appreciated. The members of the Gaiety staff gave their services free for the occasion, and Mr. Paterson also secured films free of charge from the following firms:—Messrs. Films, Limited, Liverpool; the Walturdaw Company, the Warwick Company, and Walter Tyler, Limited, London.

Another Urbanora Success.

The ubiquitous Urbanora operator has at last surmounted the ancient traditions of Chinese Royal customs, and has been allowed to take animated photographs of the funeral procession of the late Emperor of China. This unique and extremely interesting film is now presented by Mr. Alfred Butt on the Urbanora screen at the Palace Theatre, Shaftesbury Avenue.

A Showman Heavily Fined.

Mr. Thomas Thompson, the lessee of the Cleveland Picture Hall, Middlesbrough, was on Friday last fined £25 and costs for committing a breach of the Childrens' Act by not providing a sufficient number of attendants at a motion picture entertainment for children. The Stipendiary characterised the offence as a serious one and intimated that the maximum penalty was £50.

The Congo by Kinematograph.

The Baptist Missionary Society, together with similar societies of America and Sweden, acting in conjunction with the Congo Reform Association, have adopted the kinematograph as a means of awakening public interest in the development of the Congo. On Saturday an exhibition illustrating native life and mission work was opened at the Royal Horticultural Hall, Westminster. The work of the missionaries during the past thirty years is graphically depicted by motion pictures and by lantern lectures.

Kinematograph Pictures of Wild Life.

On Thursday evening, at the Institute of Journalists, Tudor Street, Mr. R. Kearton delivered an interesting lecture on "Wild Life" to the members of the London and Provincial Ornithological Society and their friends. This was illustrated with still and moving lantern pictures, including his latest series of films and plates. Mr. Kearton laid special stress upon the fact that many of the subjects were photographed within a radius of twenty miles from Charing Cross. The new kinematograph pictures included the curlew and tern going on to their nests, a colony of black-headed gulls on the wing, parent kestrels feeding their young, and rats feeding in a country lane.

Learning to Shoot by Kinematograph.

A novel shooting gallery, in which the kinematograph will be utilised to produce the effect of a "live" target, is being erected at Messrs. Wilkinson's, the sword makers of Pall Mall. The target will be a screen, upon which will be thrown a motion picture. One of the films, for instance, will project the picture of a burglar, revolver in hand, suddenly discovered in the house. Behind the cover of a piece of furniture he lurks with his pistol muzzle pointed in the direction of the firing point, with intent to shoot unless the practising marksman, by superior readiness and skill, gets an effective shot in first. The marksman takes aim and fires. The result of the practice is recorded by a very ingenious device. Upon the target screen a paper outline of the burglar's figure is placed, and upon this the picture is projected in exact register. When the shooting practice is over, and the lights are turned up, the bullet marks on the paper outline exactly represent the value of the markmanship. The new target is the invention of Mr. J. Paterson and Mr. J. T. Musgrove, director of the Wilkinson firm.

Two More Successes

OF THE

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A travel subject of exceptional quality and unusual novelty. Pictures a ride on a railway of a novel kind, running by the side of the main road, taking one through picturesque mountain scenery, over magnificent viaducts, and through quaint villages. Full of interest from beginning to end.

No. 201. Code "Nord." Length 390 ft. Price £9 15 0 (subject to usual discount).

DANCING TABLOIDS

Another highly successful comic film. A mischievous urchin steals a number of "dancing tabloids" (warranted to teach the art in one dose) bought by his father, and administers them to policemen, labourers, beggars, the schoolmaster, and finally the chickens in a pen, with most ludicrous results.

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"Birds on the Bioscope,"

will form the subject of a kinematograph lecture by Mr. Richard Kearton at the Reading Town Hall on the 28th inst.

Films Wanted for India.

On another page it will be seen that Messrs. Levetus & Co., of Basinghall Street, are buying second-hand films for India, and those having the required subjects would do well to communicate with them.

What to do With Our Children.

Our Liverpool correspondent suggests that the idea of a continuous show similar to that of the Parisian Bioscope Company should "catch on." It solves the problem of what to do with the children. Ladies going to shop in the town now take their children with them and leave them at the "moving picture shop" well knowing that they will not stir while fascinated with the living pictures.

Aeroplane Pictures.

The Vitagraph Company has commissioned its Paris agent to arrange for the puchase of a Bleriot aeroplane, and one of Mr. Reader's first transactions will be the obtaining of a machine and an aviator, who will be attached permanently to the studio force. This is only part of the plan for the taking of aerial pictures. Plans for an aeroplane studio are already being drawn.

Globe Company Booming.

The setting in of the "season" is already extending the hours of the chief renting concerns, and Mr. Squier and his assistants at the Globe Film Company, who had previously found it necessary to spend part of their Sundays at Cecil Court, are now to be found there practically the whole day getting ready the programs for the next day's shows. The large business already handled by the Globe has not prevented a still greater demand for film being experienced during the last few weeks.

A Living Picture Hospital.

An emergency ward is being established at the Flatbush studios of the Vitagraph Company of America for the prompt treatment of the minor accidents which are constantly occurring in the taking of the pictures. Several of the members of the stock company have shown themselves to be familiar with first aid methods and a ward with two beds is being equipped with a full surgical outfit. It is seldom that a serious accident occurs, but bruises and sprains are inevitable in the strenuous work of picture-taking, and the ward is but the outgrowth of earlier arrangements.

Coloured Pictures at the Palace.

At the Palace Theatre "Kinemacolour" now includes some very stirring animated pictures in natural tints of the Kaiser's soldiers—the "reds" and "blues" of the German Army—pssing through Berlin prior to the recent manœuvres. The opportuneness of the subject, at a time when our own forces are engaged in mimic warfare at home, is undeniable, and patriotic Londoners will welcome the opportunity of comparing at the Palace the physique and equipment of the Teutonic and the British troops.

A Splendid Turn.

Miss May Moore Duprez is star turn at the Palace, Lincoln, this week and introduces a novel use for the kinematograph. After her first song the sheet is lowered and the title "Miss May Moore Duprez, Next Please," is thrown on the screen and pictures are then shown of the lady's dressing-room and of the artiste changing for her second song. The agitation of the callboy and the picture of the lady at her dressing-table are very amusing whilst the tedious two minute wait between the songs is entirely obviated. Such ideas as this show the "versatility" of the pictures and are worthy of commendation.

"Cosette,"

the third of the *Les Miserable* series to be released by the Vitagraph is announced for early issue.

The Sheffield Photo Company

are busy with a number of interesting subjects which they intend to place on the market during the coming season. One subject of great educational interest will be The Trades of Sheffield—The World's Greatest City of Steel.

Messrs Markt & Co.,

agents for the celebrated Biograph, Selig and Lubin films, are now making a special feature of posters to illustrate their subjects, almost every one of which is now supplied either with a picturesque design showing one or more of the scenes of the story, or a suitable legend in letterpress.

Have You Seen Kelly?

The name of the gentleman from the Isle of Man is now so well known and so many people are asking for him that we hope the hint will be taken by Messrs. Cricks & Martin, for they have the very man in their possession. Let him out and Kelly from the Isle of Man will be as big a rage as Boxing Fever.

Mark Twain's Books Kinematographed.

We congratulate the Edison Company on the announcement that The Prince and Pauper, acted by a splendid caste, will be put on the market shortly. These books should lend themselves to film treatment as they give play to the scenic as well as the pantomimic abilities of the manufacturers.

Councillor and Picture Hall.

The opening proceedings of the Argyll Picture Hall, Hebburn-on-Tyne, were of an interesting nature, and were conducted by Councillor John Lazenby, who was supported on the platform by several members of the Hebburn Town Council. Mr. Lazenby, in the course of his remarks, said that the picture hall might be classed as a public institution, and afforded an excellent means of giving healthy recreation and education to the working classes, as well as being a great counter attractlon to the public house.

How to Cover a Breakdown.

An agreeable surprise took place on Monday at St. Helen's Co-operative Hall. A slight accident occurred to the kinematograph, and the manager, Mr. Barclay, instantly appeared on the stage and apologised, stating that this was a very rare occurrence, and to while away the time he would sing them a song. He sang a comic song in the finished style of a first-class music hall artiste, and met with a tremendous reception. After being repeatedly recalled, Mr. Barclay thanked the audience, and stated that he would sing them a song each evening.

Inspiration to Order.

Oscar Hammerstein once wrote a comic opera in forty-eight hours but J. Stuart Blackton, Secretary of the Vitagraph Company, holds the picture record. A field company of five, four of whom were men, were posing at Sound Beach, where Mr. Blackton makes his summer residence. They had concluded the posing by noon and were about to return to the studio when the handsome grounds of his neighbour, J. Roosevelt Shanley, caught Mr. Blackton's eye. The possibilities of his own property had been exhausted through the summer but the Shanley estate is one of the handsomest on Long Island. The company had all the afternoon before them and in ten minutes a plot had been evolved and three hours later the exposed films, complete, were on the racks in the developing room. The film is titled He Fell in Love With His Wife, and is a strong and virile comedy story. Ten minutes for the complete evolution of a story taking 500 feet of film is a record that will require some beating!

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100 Tins of Hard Limes, **1/6** a Tin. 50 Pairs of Gauges and Governors.

Large Quantity of Religious Slides. Several Jets and Mechanical Trays.

Film Re-Winders. 100 Bottles of Cement, **6d.** Bot. Carbons. Film Menders.

Machine Stands. Several of the Famous Walturdaw Operating Boxes, **£5** each.

A Ton of odd Bioscope Parts, and

100,000 Feet of Film

From $\frac{1}{4}$d. per foot.

The old address until end of September. New address in due course.

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Telegrams: "ALBERTYPE, LONDON." Telephone: 4707 Holborn.

Gaumont Films.

Buyers and hirers of films are requested to note that the six subjects by the Gaumont Company described in our last issue will not be released until September 29th. Full particulars of the current week's films may be obtained from the company. In future only such films of the Gaumont Company as are actually on the market will be noticed in our review columns.

T. J. West's Pictures.

Crowded houses have been the rule to witness the thirty-seventh week's programme of West's pictures, at the Town Hall, Adelaide. The art film entitled The Gambler, The Note in the Shoe, The Two Pigeons, A Sculptor's Love, Making of a Sailor, and Military Manœuvres for the Crown Prince of Germany are among the most attractive pictures.

A Travelled Operator.

Mr. Phill, the operator at Mr. T. J. West's show at the Anglesey Hall, Burton-on-Trent, was one of the first to get what is known as a "long" film when he secured a perfect set of pictures of the late Queen's Jubilee, the film being 850 feet long. Since that time Mr. Phill has been practically all over the world in the exercise of his profession. Of the many countries he says he prefers Australia, where he enjoyed himself extremely. Queensland, especially at the gold diggings, where he found the miners by no means rough, but exceedingly fine judges of good work.

Another Success for the New Bio.

The New Bioscope Trading Company, of Cecil Court, opened their new theatre, the West London, on Saturday night, and it was an instantaneous success. Judging from the vast crowds which packed both houses, Mr. Griffiths is to be congratulated on finding another winner. The theatre will hold 2,500 and it was filled from floor to ceiling. Indeed, Mr. Geo. R. Sims, the champion of the masses, would have been intensely interested to watch the struggle of a seething mass of humanity to gain admission to the poor man's theatre. His works on "How the Poor Live" and "Living London" might well and worthily be supplemented by another, entitled "The Pleasures of the Poor," or "The Amusement of the Masses," taking the kinematograph theatre as the theme of a book on the subject. The program submitted by the New Bio comprised a series of excellent pictures interspersed with a short and exciting drama of the legitimate stage, with a good orchestral accompaniment. The great crowds enjoyed themselves immensely and laughed and cheered and groaned just as their pent up emotions were worked upon by the actors on the stage or the pictures on the screen. And it was wonderful to see how quickly the first house was cleared to make room for the second who had waited their turn patiently and good-humouredly. This was owing to the ample exits which the theatre possesses and the energetic and well-directed efforts of the staff, who worked under the personal supervision of Mr. Griffiths and his manager, Mr. Wordsworth.

Shackleton Film Going Strong.

The "Shackleton" film is proving a tremendous draw at the Alhambra, and the large and distinguished audiences which have flocked to that popular place of entertainment during the last few days testify to the absorbing interest created by one of the most remarkable series of films ever produced. If any doubt existed as to the popularity of the pictures they would surely be dispelled by perusal of the leading London newspapers, all of which speak in the most glowing terms of the film. No doubt showmen who exploit the picture will make use of some Press extracts from such high authorities as the *Times*, *Telegraph*, *Chronicle*, *Daily Graphic*, and *Morning Post*, not to speak of dozens of other journals in London and the Provinces. "Dagonet" (Mr. George R. Sims) in the *Referee*, is probably expressing the feelings of many thousands who have seen, and will see, the films. He writes as follows: "The story of Lieutenant Shackleton's "Dash to the South Pole" as told by the Gaumont Bioscope pictures at the Alhambra every afternoon has a human note in it that makes, at more than one moment, for the moist eye .... When Lieutenant Shackleton is seen at Charing Cross, happy once more with his wife and little son, the audience, carried away by the great human note that pulses in the pictures, feels the apple in the throat, and the white handkerchiefs peep shyly here and there."

The Gaumont Company inform us that the film is booking up well, and amongst the towns already arranged for are Bristol, Liverpool, Cardiff, Leeds, Bolton, Bradford, Halifax, Stockport, Newport, and many other places in London and the provinces. The first available date for the provinces is September 30th (Thursday), but most exhibitors will probably prefer to wait until the following Monday, October 4th, before commencing their exhibition.

The Gaumont Co., Ltd., inform us that Lieutenant Shackleton has received a Royal Command to lecture and to show his series of Polar kinematograph films before the King at Balmoral this week end, and that all arrangements have been made by the Gaumont Company to carry this show through for him.

As there appears to be some misunderstanding in certain sections of the trade as to who in reality control these Shackleton films, the Gaumont Company ask us to state most definitely that they can only be obtained from them, and that they exclusively control the only films as now showing at the London Alhambra, which were taken in connection with the Shackleton expedition, and with which the name of Shackleton may be in any way directly or indirectly connected.

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ELECTRIC THEATRES LTD.

PROPOSED AMALGAMATION.

CAPITAL, £400,000!

A circular has just been issued to the shareholders of the Electric Theatres (1908), Ltd., setting forth a scheme which involves the formation of a new Company called the "United Electric Theatres, Ltd." with a capital of £400,000, in 10s. shares.

DIRECTORS' PROPOSALS.

In their circular the directors state that the rapid strides in the establishment of the modern kinematograph theatre have created a public throughout the country whose interest in the entertainment is untiring and increasing, thus establishing the kinematograph trade upon a firm commercial footing.

It is proposed to form a new company, to be called "United Electric Theatres, Ltd.," or some other suitable name. The capital of the company will be £400,000, divided into 800,000 shares of 10s. each.

The purpose of the company will be:—(a) To acquire the business and undertaking of Electric Theatres (1908), Ltd. (b) To acquire the business and undertaking of London Cinematograph Company (1909), Ltd. (c) To acquire, through the last-named company, the exclusive British and Colonial Kinematograph rights (Canada excepted) of Messrs. Lumière et ses fils, of Lyons, France. (d) To acquire 25,000 "A" shares of 10s. each, forming part of the capital of Biograph Theatres, Ltd.

The scheme, the directors state, should establish a greatly strengthened position, many economies, including the following, and consequently a larger margin of profit:—(1) Economy in the supply of film and other material. (2) Economy in the saving of standing charges, as the combined businesses will be conducted under one organisation. (3) Economies in the running of the theatres, owing to the larger number of houses.

The prices to be paid by the new company will be as follows:—

To your Company, being at the rate of three shares in the new Company fo every two shares of the issued Capital, 105,000 shares of 10s. each; total, £52,500.

This price will be proportionately increased if an outstanding call on the remaining unissued capital of your Company is exercised, but in such case the cash thus provided will be included in the sale to the new Company.

To London Cinematograph Company (1909), Limited, being at the rate of one share in the new Company for every share of the issued capital, 60,000 shares of 10s. each; total, £30,000.

In settlement of the Lumière Contracts, 37,800 shares of 10s. each, £23,700 cash; total, £42,600.

For the 25,000 "A" Shares in the Biograph Theatres, Limited, at 15s. per share, £18,750 cash.

Biograph Theatres, Limited, has a nominal capital of £50,000, in 25,000 "A" Shares of 10s. each and 75,000 "B" Shares of 10s. each. The "A" Shares carry two votes for each share, and the "B" Shares carry one vote for each share, otherwise they rank alike.

It is proposed that the new company shall offer 200,000 shares of 10s. each for subscription at par by the shareholders of the company and the London Cinematograph Company (1909), Ltd. Every shareholder or his nominee will have the right to an allotment of a number of shares equal to his present holding in either or both companies, and additional allotments will be made to such shareholders or their nominees applying for any surplus shares of the issue pro rata to their holdings. Although it is felt that the shareholders in both companies will readily avail themselves of their rights to subscribe to this issue, the directors consider it advisable to underwrite sufficient capital to ensure the success of the scheme and are concluding arrangements for the underwriting of at least 100,000 shares, provisionally on the proposals being adopted. The capital of the company has been fixed at £400,000 to provide for the acquisition of other similar businesses as opportunities may arise.

[Since the circular was issued we have received letters from shareholders and enquiries from the public asking our advice. A meeting to sanction the scheme has been called for Friday, and we hope to give further particulars next week.—ED.]

The Future of "Kinemacolor."

There has been much speculation in trade circles as to the intentions of Messrs. Urban and Smith and the National Colour Kinematograph Co., Ltd., in regard to the manner of exploitation of the natural colour films which are now so popular a feature in the program at the Palace Theatre. Was the colour film to be put on the market, and, if so, under what conditions as to use, price, etc.? No official statement had been made on these various points up to this week, but we are now able to announce, on Mr. Urban's authority, that the films, as far as England is concerned, will *not* be offered for sale or hire in the usual way, the exclusive rights of exhibition having been acquired by Mr. Alfred Butt, of the Palace Theatre and the Provincial Palaces, Ltd. The Palace already enjoys a monopoly in London. The new company will, it is expected, shortly have some 100 high-class halls working in all the chief centres, in the programs of which "Urbanora" will occupy a position of honour. Although, therefore, the showman is not to have the privilege of featuring kinemacolor, the public will shortly have numerous opportunities of inspecting this latest advance in kinematography.

"Arconomizor."

Ever to the front in trade innovations. the Gaumont Company have a peculiar genius for introducing the right article at the right time, particularly in anything pertaining to the technical, electrical, and mechanical side of trade requirements. Their well-fitted workshops, with their highly trained engineering staffs, have a great deal to do with this, undoubtedly giving them an advantageous position which few concerns can aspire to. We have been accustomed to expect great precision and merit in all things mechanical and electrical issuing from "Gaumonts," and in the past have not been disappointed.

The "Arconomizer" is a special type of continuous current transformer for which great things are claimed. The name (unhappily as it may have been chosen) of the instrument is obviously intended to convey the purpose of its existence. As a saver of current and reducer of electric light bills the following impressive and almost incredible figures give an idea of its value.

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It is almost unbelievable that money can be saved to the above extent, which is now being thrown away on the electric light bill. Yet the above figures are undoubtedly mathematically and practically accurate, and the instrument will be hailed by all classes of exhibitors using continuous current as one of the greatest boons and most remunerative investments ever conferred upon a trade which has almost got into the habit of paying its electric light bill "through the nose."

KINEMATOGRAPHS AND FILMS.

A Sale by Auction is held at Stevens' Auction Rooms (Estd. 1760) every Friday, at 12.30, in which Kinematographs, Films and Lanterns, are frequently included.

Catalogues forwarded on application. Goods included in early Sales. **38 KING ST., COVENT GARDEN, LONDON, W.C.**

The Edison Kinetoscope and Edison Films

Are Essential Features to a Safe, Attractive and Profitable Motion Picture Exhibition.

NEW SUBJECTS.

Mother Goose.

Our hero, a little lad, is lulled to sleep by his mother repeating various nursery rhymes. The book falls to the ground and Mother Goose springs from it. In her company he visits "Mary, Mary, quite contrary" in her garden. Then the "Old Woman who lived in a shoe," "Jack and Jill," and "Little Miss Muffit." Some people would think he dreamt all this, but children never.

No. 6490 Code "Vermious." Length 330 feet

Taking His Photograph.

A comedy film showing the objection Mr. B had to having his photo taken. Mrs. B is just as determined he shall be taken. Various experiences are gone through before she decides to have him arrested and then photographed. She succeeds in doing this and winning a new bonnet as a result.

No. 6491 Code "Verrijken." Length 620 feet

Love's Sacrifice.

A dramatic subject dealing with the fortunes of a shipwrecked sailor, whose sweetheart, not hearing from him, agrees to wed another suitor. The wedding day arrives and with it the absent lover. He takes the place of the bridegroom at the altar and Tom is forgotten, but he considers the girl's happiness compensation for his sacrifice.

No. 6492 Code "Verrijking." Length 520 feet

Mulligan's Waterloo.

Tim Mulligan was a fighter. Proud of his ability this day he goes through a severe test. At noon he settles three fellow-workers who doubt him. In the evening he repeats the operation. Attacked on the road he beats a crowd of citizens and police-men. In the tramcar he causes trouble so that on the way home he swells with pride. He makes short work of the tax collector, but when he finds fault with his dinner and his wife handles him he is pleased to sing small.

No. 6493 "Code Verrimpeld." Length 455 feet

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Correspondence.

We do not accept responsibility for the views expressed.

IS THERE A DEARTH OF GOOD OPERATORS?

To the Editor THE KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—I feel compelled to write a mild protest in reference to "Stroller's" notes on the "Dearth of Good Operators" in your issue of September 9th. I have tried for some months to obtain a position in London as electrician-operator, or, in fact, any position where my expert technical knowledge would be of some use, but results achieved have been nil, which is rather inconsistent with your correspondent's article. As the electrical engineering profession has degenerated by the advent of striplings, whose doting parents secure them positions by influence in a profession which they believe will yield abundance of gold, so, I believe, is the operating side of the bioscope profession degenerating into a position of "someone to turn the handle," and good operators are not wanted. I enclose a brief *resumé* of my technical career for your satisfaction.—Yours, etc., F. G. H. M.

LIMELIGHT TROUBLES IN NEW ZEALAND.

To the Editor KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—The way the self-styled expert and teacher Mr. Day hedges and climbs down in your issue of June 3rd, makes the most amusing reading and I am surprised at the easy way you let him down.

What I am trying to find out is, how my light compares with your English lights? To get this information it is necessary to obtain the basis on which you work, but although I have asked for it scores of times and offered to pay any reasonable expense incurred, I cannot get a single person to give it. Whenever I have read of any jet giving exceptionally good results I have made a practice of writing for information and offering to purchase at a good price (generally double) if the jet will prove under careful and unprejudiced testing to give the advertised power. You may depend on it I do not do this out of curiosity but because I want the very best—irrespective of cost.

Your correspondent, W. H. Hayles, is the only man who has answered my pertinent query intelligently and is also one of the few writers who seems to understand what is meant by pressure in inches of water or mercury. My esteemed friend, the late Lewis Wright, is the only author on lantern matters who refers to the standard method of testing gas pressures.

You will see the difficulty we are in here, as we cannot see the goods before purchasing nor can we return them if they do not prove to be in accordance with the statements made concerning them. Don't forget freight, duty, etc., add 50 per cent. to the original cost.

I might mention that since my name appeared in connection with this matter I have received numbers of letters thanking me for bringing it forward in a business-like and determined way. There are thousands of operators outside Europe working under difficulty and danger, which, to a great extent would be removed if my idea were carried out and a reliable table prepared showing the maximum light that should be obtained with properly constructed burners under varying conditions of pressure of gases and bores of nipples. I have already suggested how I should proceed to obtain this information in my original letter which you got Mr. J. Hay Taylor to take in hand. This letter was misread (possibly my own fault in not making it clear) and most of the replies, including Mr. Taylor's, slated me and pointed out it would never do from a business point of view to test one maker's jet against another. As a business man of over thirty years' experience I knew this as well as they, but there was no earthly reason why first-class makers should not have been invited to have their jets scientifically tested; if they refused it would prove they were afraid of being bowled out and their advertisements declared frauds. Put it another way, assuming a No. 2 unpacked Gwyer jet were obtained with, say, a dozen assorted sized interchangeable nipples, carefully tested, and the results tabulated. (One pair of cylinders of gases would suffice and the whole job could be done in a short day.) A person could then select from such table a jet to suit his requirements.

If I require an engine to drive a certain machine I can obtain from any maker a list showing the brake H P. of his different engines and select one which I know beforehand will fulfil my needs.

If I want a lens, or a rope, or a chain, or an anemometer, I select one from a reputable maker's list and can for a small fee have it certificated by competent authorities, and so on all through in practically every line. Therefore, why not in such a simple thing as a limelight jet? Even granting a jet requires "humouring" to get the best results, so do most things, and the testing authority, although not a humorist, should be able to so adjust a jet to get the maximum results without any difficulty because he is working under the very best circumstances which cannot possibly be obtained in the lantern, notwithstanding Mr. Day's contention.

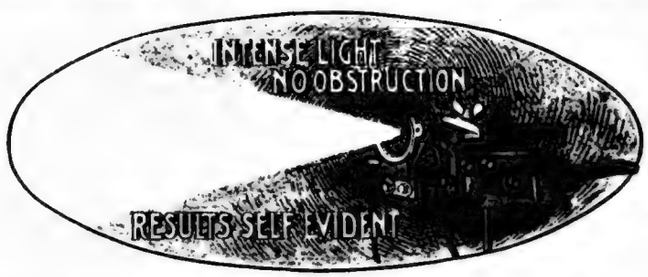
It is evidently useless to expect manufacturers of jets to do this testing hence my reason for asking you. I will go even farther and ask you if you will kindly find out and let me know the cost of such testing so that I could instruct you to get it done on my behalf. On receipt of your reply I would state the conditions and the test and if within my means and worth the expense, I might get the job done and present the result to the world at large.—Yours, etc., JAS. STEWART.

[We will endeavour to comply with your request.—EDITOR.]

A New Type of Arc Lamp.

Readers in this country will no doubt be interested in the latest type of electric arc lamp which has just been introduced in America for use in connection with the projection of kinematographic pictures or other lantern work. A percentage of the light from the ordinary style of arc lamp is incapable of being utilised, for although a fine crater may be formed in the upper or positive carbon, a portion of this is usually obliterated by the shadow from the lower carbon.

The newest bid for public favour is termed the Funnel Arc Burner. As will be apparent from the sketch shown, this lamp is of peculiar construction, the positive or thick carbon is placed in a horizontal position, and is of the usual



pencil shape, but the negative carbon is made to assume an entirely different form to that hitherto in use. In this case it is formed as a circular slab with a hole through its centre. This negative carbon is mounted so as to remain stationary whilst a movement is provided to allow of the positive carbon being brought in close proximity to the hole mentioned in the negative carbon, and it is through this hole that the light reaches the condenser.

At this early date we have no means of knowing how this form of lamp behaves in actual use after an extended term, but so far as the details go, there is every likelihood that it should answer the purpose for which it is intended in a satisfactory manner.

It is refreshing to see some new departure in the form of electric lamps for projection purposes, for any system which will give enhanced brightness without further expense as to electric current, should be welcomed by all interested.

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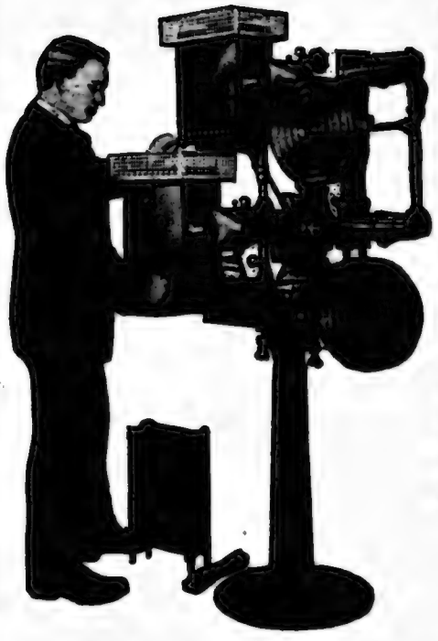

Because the Pictures are More Brilliant. The special patented Shutter is so arranged that it saves a lot of illumination otherwise lost.
Because Flicker is eliminated by the new patented Shutter.
Because the Pictures are Rock Steady when using a good film, and are restful to the eyes of your patrons. The result is because of accurate workmanship and excellence of design.
Because it has patented quick Rewind (one and one-half minutes) connected to main crank hand. No other similar.
Because it has the only perfect Fireproof Shutter, automatic and absolutely reliable.
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Because it has "Wide Open" Lamp House, convenient for changing carbons, adjustment, etc.
Because it is absolutely Fireproof.
Because it has Double the Wearing Qualities possessed by other Machines.
Because it is almost Noiseless: runs more quiet than any other.
Because it has Heavy Pedestal Base, adjustable and patented.
Because it has MORE THAN 40 OTHER POINTS OF SPECIAL MERIT. Boston, New York, Chicago and San Francisco approved.

See What Users say:

On March 28th, F. L. F., CHICAGO, Ill., says:—"I purchased my Motiograph Machine latter part of August, and have not spent one penny for repairs since. To say that I am pleased can hardly express it."

D. F. E., DENVER, Colo., February 1st, says:—"I have not sold a Motiograph to anyone who is not delighted with it."

O. T., GREAT FALLS, Mont., June 7th, says:—"It's running fine, and we get the picture and the 'Biz.' We cannot say enough for the Stereo Motiograph. A snap for any operator."

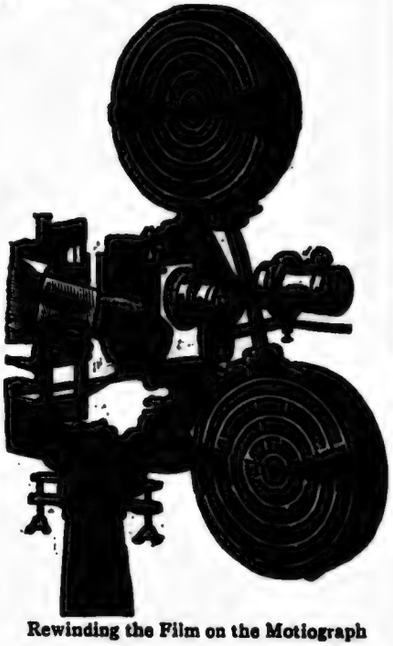
M. F. F., OKLAHOMA CITY, Okla, May 18th, says:—"The Motiograph is the talk of the town."

E. T. S. CO., PHILADELPHIA, Pa, June 2nd, says:—"Machine at the Grand Opera House is a dandy, and is daily making Motiograph converts."

P. & K., ST. ANTHONY, Idaho, April 16th, says:—"The Motiograph projects the best picture in the country. We show a much better picture than our competitors."

Hundreds of Others Say Similar Things.

Our CATALOGUE will tell you lots of interesting things about Motion Picture Machines. Write for it to-day.



Rewinding the Film on the Motiograph

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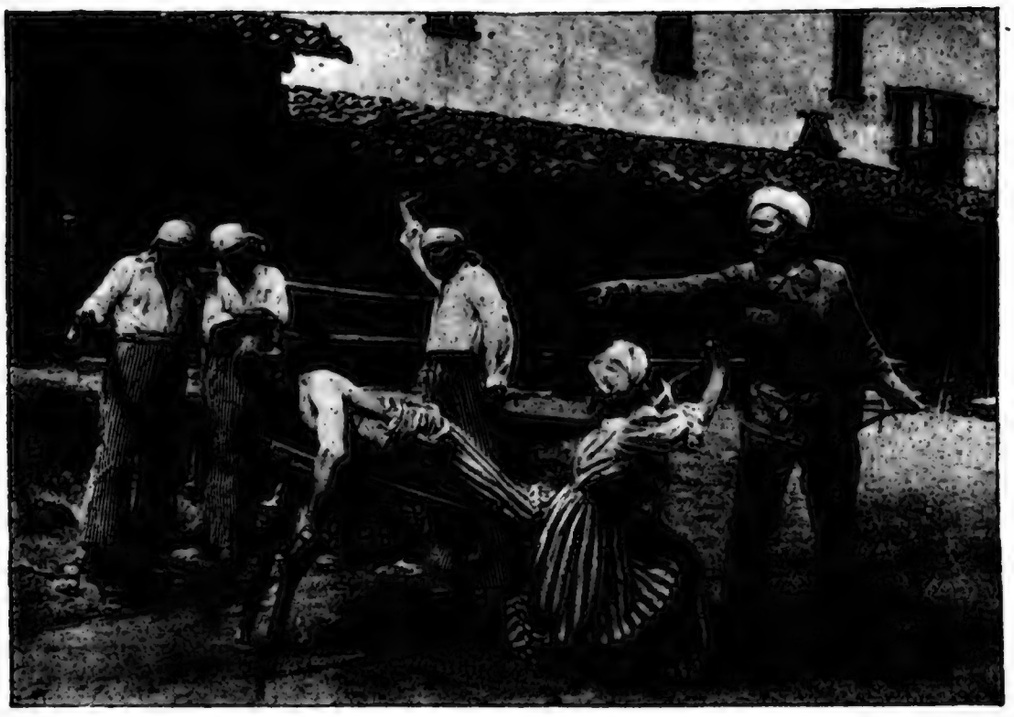
Private demonstration by appointment, except Sunday.

The Right to Love.

REMARKABLE FILM ACTING.

THE ITALA CO. were accorded special praise in our last issue for the remarkable staging of their subject, The Princess and the Slave. This week a further production by the same Company must be brought to the showmen's notice, the outstanding feature of merit in this case being the acting of the three chief characters—a brutal plantation owner and two of his negro slaves. The latter are lovers, and the film opens with a stolen meeting on the plantation, which is interrupted by the owner, who pushes the man aside and himself makes approaches to the girl. She resists in terror, and her lover comes to her aid and attacks his employer. The incident ends in his being brutally flogged by the orders of the owner, who forces the girl to look on while her lover is tortured. Later, the white man drags the girl to his room and locks her in. The negro lover, with great agony, gains access to her through a grating and releases her, and the two take horses from the paddock and ride to the woods, where the pursuers,headed by the white man, are ingeniously put oft the scent. Some pretty scenery is introduced in the course of the chase.



Some time later the estate changes hands, and the old owner is seen mounting his horse and riding away. A number of the servants, who bear him no good will, also mount horses and follow and at last overtake and attack him, leaving him for dead in the wood. The wounded man just manages to crawl to a log hut a little distance away. Here, when he has been assisted inside, he recognises in the occupants of the hut the man and woman who have such good cause to hate him. The negro is disposed to kill him, but his wife's better counsel prevail and the guest's wounds are dressed and he is tended until fit to resume his journey. A most intensely acted scene concludes the subject, the white man, humiliated at the kindness shown him by those he has tortured, making a plea for forgiveness and offering his hand to the negro. The negro scornfully disregards it and points to the door, and the slave-owner shamefacedly slinks out.

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THE RIGHT TO LOVE

A wonderful example of acting and staging. (See special illustrated article) **Length 985 feet.**

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Length 300 feet

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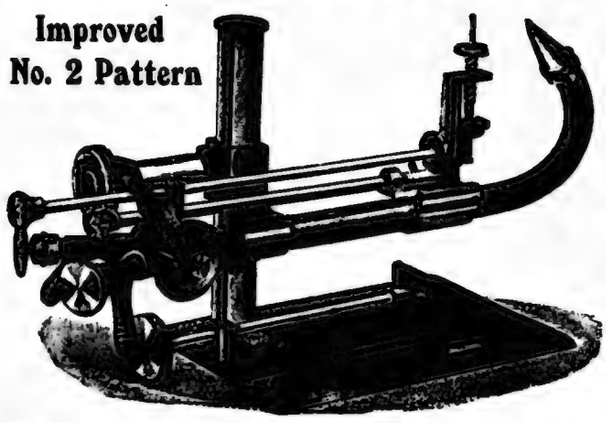

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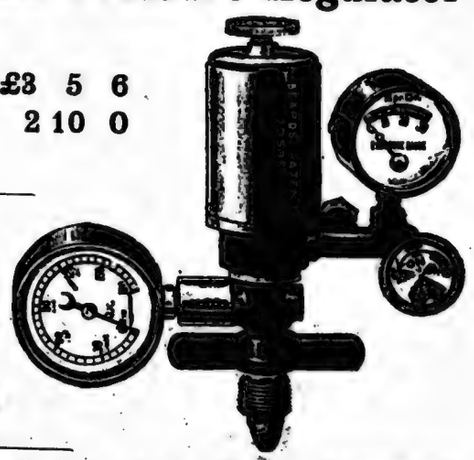

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SOCIETÉ des Films ECLAIR,

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Do not miss the following film. The first of a new series of the tremendously popular

Adventures of Nick Carter

No. 1. The Suicide Club.

This subject will be generally voted to promise great things for the resumed adventures of this popular character. A member of the staff of one of the great newspapers is deputed to interview the members of a famous "Suicide Club," and is tricked into taking part in one of the "drawings" of the club, finding himself, as the result of drawing the ace of spades, condemned to commit suicide that evening. He is given a revolver and locked in a room by the members of the club. Meanwhile, however, Nick Carter has been called in by the frightened wife, forces an entrance to the club and by means of an ingenious stratagem, releases the frightened prisoner. **Length 645 feet.** **Price £10 15 0 nett.**

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Lantern Rays.

To-day Mr. B. J. Malden is justly regarded as the doyen of the optical lantern in this country. I was therefore only too ready to avail myself of his invitation to call on him and have an hour's chat. A few days since, therefore, I made my way to the charming bijou residence he occupies, pleasantly situated opposite Finsbury Park, and received a welcoming handshake from as hale and hearty a gentleman as I have encountered for many a long day past.

Mr. Malden must forgive my scepticism when he gravely informs me he is well over three score and ten. If so, surely time never dealt so leniently with man before. Here is a tall, erect, agile, cheerful, courteous host, of striking physique and in the pink of condition. He merrily chats of recent visits to Switzerland, Germany, and other Continental resorts as mere everyday episodes, recalls humorous experiences, and makes sapient suggestions; alert, amusing, and convincing, with every detail of lantern science at instant command.

It is only when he recalls pre-Polytechnic matters and talks familiarly of the Panopticon, Pantheon, and the Regent's Park Coliseum that one can really grasp how many summers have passed lightly over Mr. Malden's vigorous frame, and when his charming wife joins us and assists in an animated discussion of "matters past and ventures new" again one asks oneself, "If Mr. Malden is really over seventy did he wed a boarding school miss in his later years?" Surely the secret of eternal youth is somewhere hidden in this happy household.

Comfortably seated in an indulgent chair, with all the attributes of a refined home surrounding me, I listen with respectful attention to the views of my entertainer. "I am really out of it all now, and have been for some time," he commences. "My son still carries on his father's work, but I take life easily and do not concern myself in modern speculations. Still, I naturally feel a keen interest in the optical lantern, and your proposals have arrested my earnest attention."

"Considering how important a position the old "Poly" occupied it seems peculiar that it is difficult to obtain really reliable information. This remark I make as I notice in a list of lecturers you published recently you did not include such eminent names as Professor Pepper, and Messrs Hepworth and King. Of the first I need not say anything; Mr. Hepworth also has made a clearly defined mark on the tablet of records, but of Mr. King I should like you to hear a humorous recollection."

"At a time when the directors of the Polytechnic decided to give morning seances—an experiment, by the way, they speedily discontinued—one of the attractions mounted to entertain the very limited audiences which assembled was the oxy-hydro microscope, which was lectured by Mr. King. When he ascended the platform on one occasion and was about to commence as usual with the stereotyped "Ladies and gentlemen," he noticed that his entire patronage was limited to two ladies who were seated in the front of an array of empty benches. He therefore omitted the masculine addition and proceeded with his lecture, the hall being darkened in the usual manner. For forty minutes Mr. King enlarged upon the various slides, living germs, etc., projected, and at the conclusion the shutters were removed and Mr. King was able to command a view of the auditorium. It was empty. Enquiry elicited that the two visitors had quietly departed at the commencement of the entertainment and that for over half an hour the unfortunate Cicerone had been giving a most interesting address to the unoffending and unoccupied forms which faced him!"

"Which reminds me that it was in a sense only after the old "Poly" died that the discovery was made how it might probably have been kept alive. Mr. Howell, at present I believe on the managerial staff of the Tivoli Music Hall, was the secretary of the Institution, and after the sale of the building had been effected, and subsequent to the distribution of the effects, he was, as a sort of benefit, given a tenancy of the empty premises for four weeks. He was a most energetic organiser and very popular with the staff; he was therefore able to get all the old lecturers round him and several of the former appointments which had been disposed of were placed at his disposal by Mr. Wilkie and other purchasers. The program he arranged was excellent and drew splendid attendances during his brief régime. As he had for a long time considered it a mistake to close the place between five and seven o'clock he decided to keep it open continuously from 2.0 until 10.30, and great success attended this departure. He computed that at least thirty per cent. of the audiences entered the building during the hours when it had previously been closed, and it was generally considered that if this departure had been instituted previously a very appreciable difference would have occurred to the revenue of the company."

"In my opinion the great obstacle to the prosperity of the enterprise was the drastic action of the directors in refusing to give discretion to Mr. Howell or to appoint a manager with sufficient power. The chief attractions to the public were those lectures which illustrated or explained events of current interest and topical events. Although excellent facilities existed to mount these, there was never anyone in evidence to authorise the necessary preliminary expenditure, however moderate, unless the matter had been duly considered and approved by the board. As the directors met only fortnightly, and even then did not always form a quorum, it was next to impossible for any subject to be properly mounted without considerable delay, and by the time the necessary formalities had been gone through the 'Man in the Street' had lost all interest in the matter and the lecturer found himself a day behind the fair. In all such enterprises the motto should be immediate action and I am convinced if an energetic and capable manager had been appointed with reasonable discretionary power the utility and financial results of the Institution would have been immensely enhanced."

"At the same time I am able to corroborate Mr. Wilkie's statement that despite the many disadvantages which obtained, the Polytechnic was never insolvent nor did it approach insolvency; indeed, it was mainly owing to the conservatism of the directorate that the Institution was discontinued on its former lines. Mr. Buckland, who was so popular there, obtained strong financial support for a scheme he elaborated with the view to increasing the attractiveness of the amusements. His offer to buy having been provisionally accepted, it was discovered that owing to some legal technicalities no transfer of the premises to his syndicate could be made until the old company had been put into voluntary liquidation. When all arrangements for this had been completed there were a succession of delays mainly owing to the absence of members of the board (the time was about August or September) and the impossibility of forming quorums to pass resolutions affording the necessary facilities to the purchasers led to their being again and again put off on one pretext or another until at last they became disgusted and withdrew from the negotiations, much to the disappointment of the lecturing staff, who were all provisionally engaged by the new company. Mr. Quentin Hogg was then introduced by the Chairman, the late Samuel Morley, and their close friendship no doubt

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Telegrams: ANIMATED, Newcastle-on-Tyne.

was a factor in the speedy transfer of the Institution to the supporters of the former gentleman. I have sometimes thought that the difficulty in carrying through the transfer to Mr. Buckland's syndicate was not altogether accidental."

"Be that as it may, I am fully of opinion that the concern never ought to have ended in the manner it did. Immediately the place was transferred there were a succession of startling discoveries and inventions which would have formed the basis of numerous lectures and demonstrations which would have been of the greatest interest to the general public, and it has always been a surprise to me that nobody has previously come forward to inaugurate a similar London attraction. It is my deliberate conviction that apart altogether from the adhesion to the new proposals of learned societies, scientists, discoverers and others, there is to-day a large and influential public only waiting for such an enterprise to give it constant patronage and remunerative support. It must, I consider, aim to present scientific subjects and departures in modern invention in a popular and interesting form. The latest discoveries in electricity, aviation, exploration, photography, and telephony, for instance, would excite general interest, and there can be no doubt that with a continuous performance from, say, two till ten o'clock each weekday the movement would readily secure a revenue which would rapidly place the shares at a premium. I think it affords an opening to provide a most valuable educational departure and simultaneously afford a very remunerative monetary investment, and I sincerely hope that success will attend the preliminary efforts."

Mr. Malden was kind enough to afford me certain very interesting details as to the Coliseum and the Panopticon which will be embodied in a description of these old-time optical lantern centres to appear in our forthcoming International number. His reminiscences and opinions were indeed so extremely entertaining and imparted in so crisp and breezy a manner that I fear I exceeded the time he had placed at my disposal before I bade my adieux. It is easy to understand how strong an attraction Mr. Malden's addresses have always proved wherever given and it will be a matter of some difficulty to-day to secure the assistance of a gentleman so eminently qualified to engross his audience.

CONDENSER.

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B.J.

British Journal of Photography.

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Trade in Other Countries.

SOUTH AFRICA.

The famous Thornton Bioscope Company are having a successful time and big houses were the order in Durban. The management at the time of writing were featuring The Naval Pageant and Sailors' March Through London, Ancient Cities of Italy, Blessington's Babies, An Adventurous Journey, Professor Puddenhead's Electric Enlarger, The Nobleman's Dog, and Mr. Absentmind.

NEW ZEALAND.

West's Pictures Proprietary are, it is said, so satisfied with the business done with their shows, that they have decided to build theatres in the four centres of the Dominion. Wellington's new playhouse will be ready to open on Boxing Night.

AUSTRALIA.

(FROM OUR OWN CORRESPONDENT.)

Under the provisions of the new Act 800 theatres and halls have been proclaimed in the State of New South Wales, and their proprietors warned as to the necessity for licensing. Section 19 of the Act provides, in brief, for a penalty not exceeding £100 where such places are used on any Sunday, except with the approval of the Minister, who can, however, give permission to open such houses for sacred concerts only. The concession of a temporary licence allowed to be given by the Minister is important, as a number of halls will have to improve present conditions to ensure public safety. The Act allows a temporary licence to have effect during alterations or additions. The general improvement in halls and theatres will have a good effect on kinematograph shows, for the public will be more disposed to entrust children to visit them with an assurance of safety. The frequency of accident was certainly a deterrent in this direction.

Since the new Act came into force several of our kinematograph proprietors obtained temporary permits from the Minister and opened for two Sundays following; on the third, however, no permits were granted, so the city of Sydney found disconsolate crowds of people aimlessly gaping about the half-lit streets for some hours not knowing what to do. It has now been arranged by the Minister that proprietors desiring to show on Sunday must first submit their programs for inspection, and thus the matter stands as I write. Evidently a program strong in sacred and educational subjects will stand the best chance of obtaining a permit.

West's Pictures now pay a weekly visit direct from Palace Theatre, Sydney, to Parramatta—situated on the celebrated river of the same name—some fifteen miles from Sydney. The exhibition is given every Saturday in the Town Hall, and is a most successful undertaking. The town seems filled with holiday makers, who go there for the week ends.

Mr. J. F. W. Thiele, of the Bijou, Sydney, has now extended his interest and opened recently in the remodelled Queen's Theatre, Pitt Street. Business has been simply humming, and the cosy and prettily decorated theatre lends quite a dignity to the show. The Bijou, West's, Alhambra, Oxford, and Lyceum are all doing very well and should have no reason to growl at business.

Messrs. Harrington's, Ltd., report excellent hiring trade all round and with the neighbouring States.

Altogether I have to chronicle a steady business and hopeful outlook for kinematography in Australia.

"The Kinematograph" Offices are 9 & 11 Tottenham Street, W. 'Phone 4777 Gerrard

Shackleton Films

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ALHAMBRA, LONDON.

Opinions of the Leading London Newspapers.

THE TIMES

"Every incident appears both natural and striking: and the brisk movement of the ice-bound figures of men, as they pack and pitch camp and draw sledges in their cumbrous fur wraps, conveys an impression, albeit far off, of the ice blast that blows at sixty degrees below zero. The series is interesting in every way."

THE DAILY CHRONICLE

"To a large audience which sat for nearly two hours at the Alhambra yesterday afternoon, following them with rapt attention. the Gaumont Company showed the kinematograph pictures taken on Lieut. Shackleton's South Pole Expedition. The films were clear and well presented, and have the advantage of being guaranteed by the producers as authentic. This counts for much in these days of photographic fakes."

THE MORNING POST

"The Penguins and the Seals cause roars of laughter by their grave and absurd proceedings. But nothing is more affecting than the scene in which there trudge on, through the illimitable snow, four dogged men dragging behind them the sledge bearing their all in that wild white world."

THE STANDARD

"The Gaumont Company (Ltd.) have reason to congratulate themselves on the result, for nothing quite so graphic or realistic in its way has been seen before."

THE DAILY EXPRESS

"The producers of the films, the Gaumont Company, have achieved a triumph in the science of kinematography.,,

THE DAILY TELEGRAPH

"That the presentation of these pictures had been eagerly awaited by the general public was evident from the large queues which gathered outside the door before the hour of opening, and from the cordial reception which was given to Lieut. Shackleton, Lieut. Adams, and their party, who were present during the afternoon. . . . Of all the films none made a stronger appeal than that which depicted the 'Farthest South Camp,' taken on January 6th, 1909, when with death from privation staring them in the face the party reluctantly turned back."

THE DAILY NEWS

"The pictures are marvellous."

THE DAILY GRAPHIC

"All London should flock to see the Alhambra's latest attraction—the great and thrilling story of Mr. Shackleton's Furthest South Expedition told by means of Kinematograph pictures taken in these desolate regions."

"With breathless eagerness a big audience yesterday followed the moving story, and frequent were the outbursts of hearty recognition accorded the deeds of daring accomplished by Mr. Shackleton and his comrades."

THE GLOBE

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THE EVENING NEWS

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NEW YORK, September 15th.

Seventy-five delegates, representing the "independent" manufacturers, agents and exhibibitors of motion pictures are now holding at Chicago the first session of the "National Independent Moving Picture Alliance." The general purpose of the "Alliance" is to combat the "Trust," *i.e.*, "The Motion Picture Patent's Company." Among its more definite purposes are named that of securing legislation favourable to motion pictures, and of improving their artistic quality and moral standard The last-named probably looks a little absurd to the "Trust," for everyone knows that for months the "Trust" pictures have been approved by an intelligent board of censorship before being placed on the market. Thus the Independents, far from espousing a new cause, are, in this respect simply trying to catch up with the procession. Swanson and Laemmle are the moving spirits of the new organisation.

The "Cinephone" is to be handled for distribution in the United States solely by the Film Import and Trading Company, an "Independent" house. The records for the device are made by the Victor Talking Machine, and the pictures will be made by a new company called the Cinephone Company. The motion picture trade of America does not regard the combination picture and talking device with any great amount of seriousness. The fallacy into which persons who invest in them fall seems to be the belief that the only obstacle to the success of the moving-talking-picture is perfect synchromism. This is indeed a fallacy. Motion pictures, pure and simple, are a new art and cover a new field, that of the pantomime drama, and in this field they have already reached a high state of development. When the talking element is added, however, one is no longer in a new field, but in the old field of the regular drama and vaudeville with which they must compete on all fours, and of which they can only give a poor imitation.

Yerkes and Company, manufacturers of theatrical sound effects, are now making a systematic effort to educate the exhibitors of the country as to the value of sound effects as accompaniment to pictures. There is no doubt such effects have great value at times. At other times, however, in scenes of serious dramatic interest, for example, they detract from the action and produce a ludicrous effect. They have their limitations.

The public is eagerly looking forward to the stock of motion pictures of Peary and Cook, the two Arctic explorers, which no doubt will follow their homecoming. The North Pole will doubtless be discovered (by the camera) many times during the coming winter, and in temperate latitudes at that.

Each week witnesses the incorporation of some new motion picture company. What these companies expect to accomplish is a mystery, since it is well known that the most heavily capitalised and most successful companies in the business cannot obtain a full quota of experts for the various branches of their work. How inexperienced persons with dubious financial backing can expect to survive, is a problem.

For some time a movement has been on foot here to found an "operators' union." The movement has recent developed a great interest among the operators the country over. If it accomplishes the result of improving quality of work as well as standard of wages, all should be satisfied. There is room for improvement in both respects.

The prospects for fall and winter business among exhibitors seem to be unqualifiedly excellent. Since the weather has become cooler, the large motion picture theatres of New York may be found substantially filled, even from five o'clock to seven, and crowded at all other hours.

The Salaries of Picture Show Artistes.

An interesting article from the pen of Warren Patrick, editor of the *Show World*, appears in a recent issue of that publication with reference to the payment of artistes. "Vaudeville artistes who are playing the moving picture circuits of Chicago are on a strike," says Mr. Patrick, "asking for an increase in salary for single acts from 20 to 25 dollars, and for double acts from 40 to 50 dollars. The public, having heard so much about the high salaries of vaudeville artistes, are under the impression that all are well or over-paid. But . . . . these actors are the most under-paid class of people in America. When it is taken into consideration that the artistes do not work every week, and that the best of them can only average about two weeks in four, their 20 dollars a week slowly dwindles down to 10 dollars, and even if they can get an increase to 25 dollars, it merely means a weekly earning of 12½ dollars on an average. The artistes must pay out of that, not only their street clothing, but for their costumes, and they have railway transportation to meet, even if they work in the city, as they must pay for street car service. . . . . Does it not stand to reason that if these artistes appear on the stage in cheap and tawdry costumes that it will detract from the acts produced? . . . . Managers who are willing to give the better acts 30 dollars single, and the double acts 60 dollars, and charge 10 cents admission, will not only benefit the players but increase their own welfare ten-fold."

The Pathé Camera.

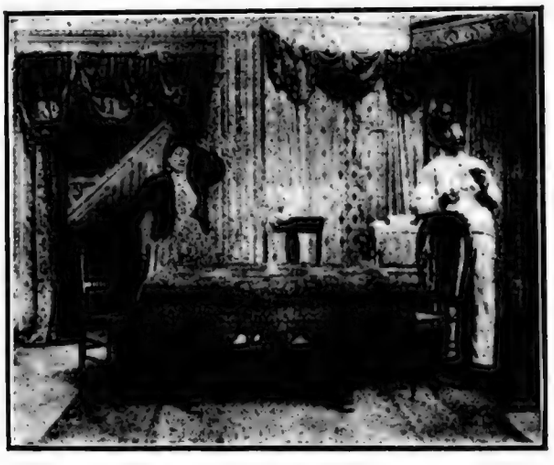
Referring to the rumoured actions by the Patents Co. against the Independents, the *Moving Picture News* says, "Amongst the actions is one, commenced against The New York Motion Picture Company for an alleged infringement of patent, by the use of a Pathé camera. . . . . Our information, after a careful investigation in the Patents Offices and in the Law Courts is, that there has never been an adjudication on the Pathé camera, nor can we find any trace that any Court, either lower or higher, has stated that the Pathé camera is an infringement, such as was the case on the Warwick camera. Again, after personal investigation, it does not appear to us that the same principles are included in the Pathé as in the Warwick. The matter will have to be fully adjudicated by the Courts of this country, and the case will be fully contested. It has never been a secret on the part of any of the users of the Pathé cameras, that they have been used openly and with impunity. Speaking some time ago with Mr. Berst, he informed us that he held the Pathé camera did not infringe upon any patents issued in this country. Of course this statement was made to us two years ago, before any amalgamation had taken place."

Vitagraph Headliners

The Bugle Call.

A splendid war drama in which a soldier bidding farewell to his sweetheart is admonished by her to be faithful to his bugle, his flag, and to her. A year later, when tempted to desert, a vision of the girl appears, stirs him to renewed vigour. He is wounded in battle, his sweetheart leaves home and nurses him back to health.

Code "Bucal." *Length 501 feet.*



The Truant,

Or, How Willie Fixed His Father.

Willie, a mischievious youngster, on his way to school, is caught playing marbles and punished by his grouchy dad. To get even, Willie sets the clocks at home back an hour, causing his father to lose his position. Anticipating further punishment, Willie fills his pockets with scrap iron and father gets the worst of it in spanking the boy. He is compelled to admire the boy's ingenuity, explains to his employer and is reinstated.

Code "Trunt." *Length 442 feet.*

A Woman's Way.

An English Squire wills his property equally between his niece and nephew, on condition that they marry within a year. The girl agrees, but the young man positively refuses to abide by such terms. He gets terribly in debt, is forced to quit his lodgings and unconsciously takes rooms in the same house in which the girl lives. She nurses him through an attack of fever. He falls in love with her, marries her, and without knowing it, fulfils the terms of the will.

Code "Woway." *Length 685 feet.*

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Pictures in the Home.

Moving pictures form the new parlour game here. A small apparatus measuring about three feet long by about a foot wide and deep, has recently been patented together with the necessary projecting equipment. The image is thrown upon a screen, giving a picture about fourteen inches by ten, at one end of the machine. If necessary, this screen can be removed and the image projected upon a large white sheet, a piece of white cardboard, or some other opaque medium to greater dimensions. The projecting apparatus is strong and simple. There is no danger of igniting the film such as arises when a powerful illuminant is employed, as in the ordinary exhibition installation. All that is necessary is an acetylene bicycle lamp or the incandescent electric bulb. The film being placed some distance from the light there is no possibility of sufficient heat being generated in focussing the light to bring about combustion of the film. The films are supplied on spools and operate in the usual way.

Censors Busily at Work.

The National Board of Censorship of Moving Pictures is sending out inquiries to mayors in this country asking that aid be given in improving the class of pictures shown. In general, scenes depicting crime and vice and those depending upon immorality or suggestiveness are frowned upon. This does not imply the cutting out of any representation of a crime, for such might be incidental to an entirely proper and desirable story, but pictures of crime and violence for its own sake, and indecency or immoral suggestiveness are not permitted to pass. It is the experience of the Board that the majority of motion picture exhibitors strive for decent shows and that co-operation with such exhibitors is most important.

Carbons to be Dearer.

Where the increased duties under the new law hit the motion picture business in this country hardest is in the carbon schedules. The revised price lists will show an increase of about 10 per cent. Senator Aldrich is father-in-law to the Standard Oil Company, and that company is directly or indirectly, the largest manufacturer of carbons in America. This connection may account for the increase of duties on carbons. The carbon schedule is section 96 of the new law. It reads: "Carbons for electric lighting, wholly or partly finished, made entirely from petroleum coke, 35 cents per 100 feet; if composed chiefly of lampblack or retort carbon, 65 cents per 100 feet. Now, carbons come in 24-inch and 28-inch lengths. These lengths were cut to the requisite sizes from 6-inch to 12-inch lengths. Every time the carbon was cut the duty was cut. A 24-inch carbon that paid 90 cents per hundred carbons, when cut in two 12-inch lengths, would enable the importer to divide the duty in half, so that 100 12-inch lengths would pay but 45 cents duty. But when the importer has to pay 65 cents per 100 feet, each 100 12-inch carbons must pay 65 cents, or an advance of 20 cents per hundred.

A Licensed Credit Association.

A Motion Picture Credit Association has been formed by the licensed exchanges of the Middle West, whose object is to obtain information about the method of payment of the theatres that are being supplied with films. Rental exchanges have been complaining for a long time past of the many bad accounts which are entered on their books, and it is recognised that something must be done to correct an evil that has seriously impaired the ligitimate returns of the exchanges. While most of the owners of picture theatres pay their bills promptly, there are some who have been notoriously delinquent, in spite of the fact they have been successful in going from one exchange to another leaving a trail of unpaid bills behind them.

Items.

Mr. H. Blache, who has charge of the interests of the Gaumont talking pictures and Chronophone in New York, reports excellent prospects for the coming season.

It is understood that J. A. Berst, Vice-President of Pathé Frères, who has been visiting the New Orleans branch for two weeks, is expected to return to New York shortly.

J. Suchat, of the U.S. Film exchange, of Chicago, an independent concern, has sold out to a Mr. Hayes and his partner. Mr. Suchat has gone back to the tobacco business.

The Selig Polyscope Co. is issuing a handsome five-colour, one sheet poster with every moving picture the firm produces.

Wm. H. Swanson has been urged by his friends and physician to take a year's rest, with an entire change of scene and climate. His weakened physical condition necessitates the change, and it is expected he will sail for Europe about October 1st.

A "barker," or streetman's voice gave out entirely after bawling outside the show for eight and a-half hours, and the proprietor for that reason offered a smaller salary than that agreed upon. Now the "barker" is about to take action to recover the balance.

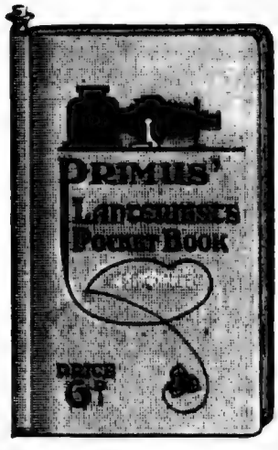
The coming season will probably find Jacob Adler's Grand Street Theatre, New York, reduced to the ranks of the moving picture shows. He will no longer manage it himself, and will probably sub-let it. The reason for his decision lies in the continual strife which he has had with the actors' unions and others.

The W. E. Greene Film Exchange has been incorporated with a capital of 100,000 dollars.

Commencing September 1st, proprietors of moving picture shows have been forbidden to admit children under sixteen years of age unless the youngsters are accompanied by adults. Further laws will make it a misdemeanour to paste up lurid or objectionable theatrical posters on the billboards in the city and "immoral shows" or exhibitions will be proscribed under penalty.

Plans are finished for the erection of the Southwark Picture Palace for Charles A. Calehuff, at Moyamensing Avenue. It will measure 163 by 180 by 70 feet and will seat 1,000 persons.

An Excellent Annual.



Messrs. W. Butcher & Sons, Ltd., have just published their Lanternist's Pocket Book and Diary. It contains exceedingly useful memoranda to kinematograph and lantern operators. Additional information and many useful tables have been added which will be of particular interest to all exhibitors. Amongst other things we find a complete list of towns in the United Kingdom and Ireland having an electric lighting supply, with particulars as to voltage, etc. Several useful diagrams are included that will appeal to the the occasional exhibitor, whilst the regulations and many hints connected with the use of the arc lamp and limelight jet make this handy pocket diary extremely valuable. Notwithstanding the greatly increased issue each year of publication, the edition has usually been exhausted very early, and all who desire a copy should make application at once, enclosing the published price.

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Round the Shows.

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London and Suburbs.

Clapham Junction.

THE ELECTROSCOPE PALACE (Lessee, Mr. G. Fabbro; manager. Mr. J. Fabbro).—Among many good films are The Jilt, Kenilworth, A Trip to Jupiter, The Cabman, Johnny's Little Tricks, The Wary Policeman, and The Share of the Poor.

Croydon.

ELECTRIC THEATRE (Manager, Mr. W. H. Cousins).—An excellent program is presented to the patrons this week, including A Trip to South Africa on the "Walmer Castle," The Nobleman's Boy, Catching Fish with Dynamite, The Crimp, Jones and the Lady Book Agent, Twin Brothers, The Cowboy's Sweetheart, and Along the Banks of the Corrège. Great praise is given to Mr. Allard for the clearness of his pictures.

PUBLIC HALL.—The proprietor, Mr. Ernest Mansell, concludes his eight week's visit to Croydon this week with a splendid entertainment that attracts full houses every night. The pictures include Life in the Army, An Errand Boy Wanted, Swedish Gymnastics, Napoleon and the English Sailor, The Bicycle Thief, Snatched from a Terrible Death, Jack's the Boy for Work and Play, Funny Falls, A Fight for Honour, and The Missionary's Daughter. Mr. Harry Hardy causes much amusement by his funny songs and clever dancing.

Erith.

PUBLIC HALL.—The Farmer's Son, Big Game Hunting in South Africa, No Rest for the Weary, Little Shepherd of Tumbling Run, The Wrong Coin, and The Violin Maker of Cremona, are the principal films being shown by Mr. Sidney Bacon this week.

Holloway.

PARKHURST THEATRE.—Biograph Theatres, Ltd. (Managing Director, Mr. George Washington Grant; manageress, Miss Fuller).—An excellent program includes A Strange Meeting, The Gipsy Lover, and A Sea Drama as headliners, well supplemented by Three Neighbours, Animated Cotton, Druidic Remains in Brittany, Casey's Jumping Toothache, Forced Treatment, Robson's Rubber Heel Pads, and Tempestuous Adventures.

Kingston-on-Thames.

ST. JAMES'S HALL.—(Mr. Sidney Bacon).—This week's program contains The Convict's Sacrifice, Big Game Hunting, Race for an Inheritance, Violin Maker of Cremona, The Wrong Coin, The Man with the Sack, and Gipsy's Lover.

Victoria.

ELECTRIC THEATRE, Wilton Road (Manager, Mr. A. Bond).—The films being shown this week are The Dog's Sagacity, Trip from Bremen to New York, Ugly Girl, Eat your Soup, The Silkworm, Gingerbread, The Whole World Kin, How Bridget Served the Tomatoes, Mountebank's Son, Two Friends, Monty Learns to Swim, Love Token, Jealousy and the Man, The Burglar and the Child, Tommy's Prize, and In the Parks of Caserta.

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From the Provinces.

Aberdeen.

THE GAIETY.—What some Americans describe as "the picture of the year" made its appearance at the Gaiety this week. It is entitled The Man without a Country, and has for its "motif" the false accusation of a naval constructor in selling plans to the enemy. This powerful picture play is running at present in twenty-three vaudeville houses in New York alone. No doubt in the hands of Mr. Dove Paterson its popularity at the Gaiety will be assured. Through Her Child (pathetic), A Traitor to His King and Country (dramatic), The Lady Amateur Juggler (comic), Robson's Revolving Heel Pads (comic), and The Quarrelsome Man (comic) are amongst the new additions. The Cinephone singing picture is My Old Kentucky Home, by the Meister Singers, the pictorial trip being to Norway. For the children's penny matinee to-morrow afternoon The Man Bull Fight will be the big laugh.

Accrington.

THE PICTUREDROME (Weisker Bros., proprietors; J. Hargreaves, manager).—The Vendetta, that powerful story of love and revenge, is realistically portrayed and followed with close attention, and Baby's Shoe is a pathetic little story that strikes home to everyone's heart.

Altrincham.

THE CENTRAL THEATRE (Weisker Bros., proprietors; Mr. W. W. Hook, manager).—The famous production of La Tosca tops the bill this week, with Dumb Sagacity as a capital dramatic foil.

Ashton-under-Lyne.

THE PICTUREDROME (Weisker Bros., proprietors; Mr. Peter Leckie, manager)—Aviation at Rheims is proving a great draw, showing the extent of public interest in the attempts to conquer the air. England Invaded is an appropriate title during the present state of public opinion. A well-staged and well-acted series of incidents in Shakespeare's great tragedy of Macbeth is novel to the kinematograph and decidedly interesting.

Barnsley.

DENVER'S BIO-TABLEAUX.—Hunting Crocodiles on the Banks of Nile, The Country Doctor, Mr. Longboat, A Wife's Ordeal, The Boa Constrictor, and She Would be Happy. Mr. F. H. Vernon gives his illustrated songs.

EMPIRE THEATRE.—Along with variety the Palacescope is showing Dr. Cook's Arrival at Copenhagen and, Influenza.

TEMPERANCE HALL, Pitt Street (Lessees, The Royal Canadian Life Motion Picture Co.).—The Cowboy Express, Indian's Gratitude, How Brown Saw the Baseball Match, The Anarchist's Plot, Jewel Thieves, Boxing Fever, and The Snow Man.

Bedford-Leigh.

THE ASSEMBLY ROOMS (Mr. Frank Walker, proprietor).—The ever-popular pictures of The Hand of the Victim and Father Milon receive an ovation at Bedford-Leigh this week. The humour is broad and there is plenty of it. The principal items are Contraband Porker, Lucky Jim, The Cripple's Wedding, Mr. and Mrs. Brown go Motoring, and Foolshead Wrestling.

Blyth.

WEST'S PICTURE PALACE.—It is pleasant to report better business than ever, and the pictures shown last week maintain the favourable reputation already gained by the spirited management, who this week submit another long and highly attractive program, including The Mended Lute, a thrilling story of Indian life, also Mulligan's Waterloo, The Ruins of Simgod, The Dove, Italian Artillery Crossing the Alps, Forgiven, The One-legged Beggars, Mexican Bill, Tom's Frolics, The Bank Messenger, The Carnival of Nice, The Detective's Bag, The Wheelbarrow Race, and Her Lover's Honour.

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Barrow-in-Furness.

NEW HIPPODROME.—The Aviation Week at Rheims and Oliver Twist are the principal films at the Hippodrome this week, closely followed by The Vulture of Syria and other pictures of a varying and interesting character.

Blackburn.

THE BRITISH SCHOOL.—Several improvements have been introduced by the Electric Animated Picture Co. at their entertainment which has now settled down into a regular and pleasing feature. This week's most striking subjects are Napoleon, the Man of Destiny, Boxing Fever, What Happened on the Seat, How the Kids Got Even, The Two Brothers.

KING'S HALL.—Since the opening on June 28th, the success has been phenomenal. The hall seats nearly 1,300 but money has been refused continually, the comfort and view for the audience, the acoustic properties, the splendid exits (2,000 children going out in two minutes every Saturday), first-class operating by Alvin Willes, the well managed effects by A. Wayte, the unique descriptive music and short lecturettes by Captain Kettle (making him a distinct personality), all combine to make it one of the most up-to-date picture shows in the Kingdom.

Bradford.

HIBBERT'S PICTURES (Manager, H. Bushell).—The films this week include Women's Life in India, One of the Bulldog Breed, The Birth and Adventures of a Fountain Pen, Whaling off the Coast of Iceland, and The Bomb.

Birkenhead.

QUEEN'S HALL, Claughton Road (Mr. J. F. Wood, proprietor).—The Pageant in the Sky at Rheims is rightly termed the start of a new era for man. The comedy-drama of two miners in the Goldfields who are rivals is received with close attention; the title of this is The Renunciation.

TRANMERE MUSIC HALL (Mr. Saronie, proprietor).—In addition to the very excellent program as printed, the proprietor has introduced two additional films, The Life of Oliver Cromwell in colours, and The Flying Pageant at Rheims. Without these additions the program is a strong one, and includes Pathé's famous film The Poor Boy, His Duty, Yachting at Cowes, The Widow, A Careless Life, three very funny pictures, and Salome Mad.

THE HIPPODROME, Grange Road (Mr. Walter de Frece, managing director; Mr. Frank Weston, resident manager).—Following upon the very successful Beauty Competition at New Brighton Tower, the exceedingly energetic and popular manager of the Hippodrome, Mr. Frank Weston, has arranged a Beauty Show for Thursday, Friday, and Saturday of this week.

Bootle.

THE WESTMINSTER MUSIC HALL, Smith Street (Weisker Bros., proprietors; Mr. J. Nelson Bramble, manager)—The principal pictures this week are the well-known costume series of Louis XI., or The Assassination of the Duc de Nemour, and The Grey Lady, a sensational series based on a story by Sir. A. Conan Doyle, introducing the famous detective Sherlock Holmes.

Bournemouth.

THE SHAFTESBURY HALL is still doing grand business, and Mr. T. J. West's policy of an entire and complete change has caught the public's taste.

Burton-on-Trent.

WEST'S PICTURE PALACE.—The weekly change of program in connection with West's Animated Pictures at the Anglesey Hall commenced on Tuesday evening, when there were gratifying houses at each entertainment. There were some exceedingly interesting pictures, all of which received good receptions. Mr. T. J. West's high-class exhibition has reached the height of popularity, and a long "run" of continual success seems assured.

Carlisle.

PUBLIC HALL (Lessee, Mr. Sidney Bacon).- The chief films this week are George Washington Under Two Flags, The Renunciation, Mine at Last, Day of a Gentleman, and The Trappers.

Cambuslang, N.B.

PREMIER PICTURE PALACE (Proprietor and manager, Mr. Jas. George; kinematographer, Willie Arthur).—Top of bill, Iron Hague and Sam Langford Fight, Bottom, Cartouche; Ignored Tragedy, Cyclist Witch, Boa Constrictor, Farmer Giles in London, Legend of the Lighthouse, Aunt Polly's Cycling Lesson.

Cheltenham.

VICTORIA ROOMS, Cheltenham (Proprietor, Mr. J. E. Atkinson; manager, Mr. Greenwood).—Henry the Third, Dog and Bone, Moving Day, Oh! that Beard, Bicycle Highwayman, Wild Flower, Ride through Auvergne, Foolshead Commits Suicide, My Word if I Catch you Smoking, and Fisherman's Fiancee.

Colne.

THE CENTRAL HALL.—The following program is being presented this week: Mountebank's Son, Two Friends, The Ugly Girl, Beauty Spots of the Riviera, Ruses, Wedding at a Fair, and The Unfortunate Canvasser.

Eastbourne.

NEW PICTURE HALL, Seaside Road (Lessee, Mr. E. Mansell; Manager, Mr. E. Hardy).—The headliners here are The Jilt, Two Sergeants and Fisherman's Son; others are False Lunatic, Biarritz, Inexhaustible Barrel, Invisible Thief, Receiver's Doom.

Ellesmere Port.

THE HIPPODROME (Mr. A. Corelli, proprietor).—An entertaining and interesting programme is presented this week including the dramatic pictures The Man with the White Gloves, The False Oath, and For the Sake of His Child.

Exeter.

BARNFIELD HALL, Exeter (Proprietor and manager, Mr. J. E. Atkinson).—Pathé's art subject La Tosca, Aerial Elopement, Boiling Billy, Liquefaction, Masanillo, and Foolshead's Debts.

Guildford.

WEST'S PICTURE PALACE.—That Guildfordians are proud of their picture palace is evidenced by the enthusiastic audiences that crowd to both performances nightly, in fact at several performances during this week money has had to be refused, Mr. T. J. West being complimented on all sides for the really fine program of the latest and most interesting pictures ever seen in the town. Another excellently arranged program of up-to-date events is arranged for next week. An entire change is given every Wednesday.

Hebburn-on-Tyne.

ARGYLE PICTURE HALL (Proprietors, Messrs. Paull, Bolam, and Paull).—This hall opened with a boom on Monday. At the first performance the whole of the best seats were reserved for members of the Town Council, Council Officials, etc. The management put on a fine program, among the films being A New Little Mother, Dr. Nikola, The Great Prize. Talked to Death, and Pathé's Rheims Aviation Film. Mr. Barow Davies, the Welsh tenor, appeared in illustrated songs. The pictures were capitally projected by Mr. Brown, while the pianist, Mr. R. Gristenthwaite, played excellent music, his extemporizing to the dramatic pictures being worthy of note.

Jarrow-on-Tyne.

THE PALACE (Lessee, Mr. J. Lamb; manager, Mr. A. Clarence).—Good audiences are always found at this popular picture-vaudeville theatre, an excellent bill being always the rule here. The films shown this week are Convict 5874, The Bearded Lady, Wedgwood Ware, The Way of Man, No Rest for the Weary, A Message from the Sea, and Frances the Jester's Daughter, with the usual variety turns. The first rate operating of Mr. H. Merrick is deservedly applauded, and the Palace orchestra continues a success. This is the only picture hall in the district where a full orchestra is engaged.

NEW PICTURE HALL (Proprietor, Mr. W. Heron, Manager, Mr. J. Barker).—There has been a change of management at this hall, Mr. J. Barker, the operator, having taken over the managerial duties. Mr. Richard Brownlee is the lecturer. This week's program is made up with Fair Dolores, The Anti-Noise Crusade, The Bogus Lord, He Who Arrives Late Gets the Bones, Love is Blind, and A Sea Drama. The educational subject is Paper Pulp Making in Canada, and the usual illustrated song on The Tournaphone is also introduced.

THE KINO (Lessee, Mr. Dixon Scott; manager, Mr. John R. Scott).—Success follows success at the well-known Kino. This week's bill includes The Convict's Sacrifice, A Race for an Inheritance, The Land of the Pharoahs, Farmer Giles's Trip to London, The Two Friends, Tommy's Prize, A Pair of Trousers, A Love Token, and two Kinophone (Cinephone) songs. Miss Bertha Jeffries (piano) and Mr. Bernard (violin) gave specially selected music, which conduces much to the success of the show. Mr. J. R. Scott continues to delight the audiences with his clever lecturing. An Irish patron was recently heard to remark of Mr. Scott, "Shure an' its wuth the tuppence to come in an' hear his ould patter."

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Keighley.

MECHANICS HALL, Keighley (Proprietor, Mr. J. E. Atkinson; manager, Mr. Bob Pearson).—Juggin's Motor Skates, Naval Review on the Thames, Mr. Stubborn, Bertie Buys a Bull Dog, Peggy's First Prance, Life for a Locket, Stepmother, Man Housemaid, Judge of Instruction, and Alex Fox, ventriloquist.

Liverpool.

NEW CENTURY PICTURE HALL, Mount Pleasant (Managing director, Mr. Sydney H. Carter; resident manager, Mr. F. A. Parker).—A dramatic series entitled Was Justice Served is received with close attention. The fastest motor-boat in the world, "Ursula," is good, other popular dramatic pieces being The Gold Piece, and The Vendetta. The humorous pictures cause roars of laughter, including The Electric Street Fan, Who Arrives Late? The Gastronomist, and The Curate at the Races.

Lincoln.

PICTURE HALL (Manager and Proprietor, Mr. Letort; Operator, Mr. Rubeen.—The old St. Hughes Hall is now transformed into a modern picture palace, and good audiences are bound to make the enterprise a success. The decorations are extremely neat and effective, while the seating arrangements have been carried out with a view to comfort. Machines and operator are enclosed within walls of masonry. The whole operating chamber being decorated to correspond with the rest of the auditorium.

PALACE (Manager, Mr. Dobney; Operator, Mr. Percy Bennett).—Following up the splendid success of the kinematograph since it became merged in the Palace Perfection Pictures, the management are organising a series of Sunday pictorial concerts. The first of these was given on Sunday, 19th inst., when the following were submitted: Motor-boat Racing, Poor Man's Daughter, Blind Man of Jerusalem, Making of a Gun, Love and Duty, Thrilling Detective Story.

Llandudno.

PIER THEATRE (Manager, Mr. S. Hughes, jun.).—Premier films here this week are Cowboy Argument, Unprofitable Trick, and Italian Engineer Soldiers.

Luton.

PLATT HALL, Luton (Proprietor, Mr. J. E. Atkinson; manager, Mr. Harry Plant).—Art Series, Thellys' Heart, Aspirator, Bad Pinch of Snuff, Forgotten, Count Ugolino, Orphan of Murderer, Human Squib, Winter Sports in Germany, Anonymous Letter, 'Arry and 'Arriet's Evening Out, and Sexton's Sleep Walk.

New Brighton.

THE TOWER (General manager, Mr. R. H. Davy; assistant manager, Mr. R. H. Goffin).—The bill this week is a very good one, including The Nobleman's Dog, The Broken Violin, and the funny pictures Ma-in-Law's Honeymoon Chase, and Wanted a Housekeeper.

Newcastle-on-Tyne.

ROYAL PICTURE HALL, Groat Market (Manager, Mr. Hall Jones).—The great Biograph film, The Resurrection, is exciting the greatest admiration this week, and is well supported by The Son's Return, also by the Biograph Co.'s Our Extraordinary Journey, Jacob's Idea, Baby Rearing, The Necklace, and a splendid travel subject called Bonnie Scotland. Mr. Hall Jones, the manager, is to be congratulated on his fine program.

North Shields.

BORO' THEATRE.—There is every reason why Mr. Black should be smiling this week, as his tremendous program is meeting with big success. The Biograph's production of The Mended Lute is an easy winner and thoroughly deserves the applause bestowed to it.

HOWARD HALL.—Lately the Anglo-American Picture Company have been showing pictures of interest of The Aerial World, and now the people look forward to these subjects, two of which are included in this week's program, namely, A Balloon Trip Over Turin, and Thorneycroft's Hydroplane, both of which were followed with keen interest.

TYNEMOUTH PALACE.—The pictures, which are an important item on the program, were of their usual first-class character, and included Little Sherlock Holmes, and The Boxing Fever. Although the weather was unfavourable the second pictorial Sunday evening proved of greater success than the first.

Oldham.

THE HIPPODROME (Mr. E. Dottridge, proprietor).—The Man Without a Country is a powerful draw, and A Child's Faith is a pretty little pathetic iincident. The fun includes The Wedding at the Fair, Electric Street Fan, and Mistaken Addresses.

Reading.

THE VAUDEVILLE THEATRE, Broad Street.—The program of pictures being shown here include The Waterways of Holland, "Mauretania" at Fishguard Harbour, Story of a Great Artist, An Episode of the French Revolution, Pater's Patent Painter, and The Magic Fountain Pen.

Rochdale.

PRINGLE'S PICTURE PALACE (Lessee, Mr. Ralph Pringle; manager, Mr. James Pringle).—The chief films here this week are Washington Under the American Flag, King and Soldier, Shipmates, Monty Learns to Swim, The Incendiary, How a Sailor is Made, The Egyptian Mystery, and Stag Hunting.

St. Helens.

CO-OPERATIVE HALL (Weisker Bros., proprietors).—A strong bill is presented this week, the dramatic portion being Nana's Mother, and The Jealous Dog.

Southend.

SOUTHEND PICTURE PALACE.—A fine list of pictures is shown this week, among which are The Gamekeeper's Son, Tale of a Tooth, The Medicine Bottle, and Black Hand.

PIER PAVILION (Manager for Jury's, Mr. J. Blewitt).—The great attraction is a fine dramatic film full of excitement The Salvation Army Lass, also such fine films as Paying-Up Day, Highland Railway Scenery, Women's Life in India, and The Burglar's Mistake.

PRINCE'S HALL (Manager, Mr. A. Liverick).—The program this week comprises The Message, Historical Medway, A Continental Flower Parade, and The Invaders.

South Shields.

TIVOLI.—The patrons who paid a visit here this week were highly satisfied with the quality of the program selected. The chief film was The Last of the Stuarts, which received every attention.

TEMPERANCE HALL.—The King's Picture Company, whose motto is Supremacy and Perfection, have secured a magnificent program for this week which is attracting hundreds nightly. The two star pictures are The Mended Lute, and The Last of the Stuarts, which are ably supported by Animated Cotton, Patient from the Country, The Race for the Inheritance, and Miss La Clare in illustrated songs.

PRUDENTIAL HALL.—Two pictures of unusual interest are depicted here this week, namely, The Last of the Stuarts, and Dr. Nikola, both of which are full of exciting incidents.

ASSEMBLY HALL (Business manager, Mr. Gilbert Jackson; assistant manager, Mr. R. Roy Testinel) was reopened on Saturday last as a picture hall by the Elite Picture Company. There were two large audiences present at each performance. The program comprised The Moonstone, Ignored, Wm. Ratcliffe, The Adventures of Fifine, Heel of Beauty, and Angelina's Birthday Present, which were enthusiastically received. The operator is Mr. Carl Vernon.

Stockport.

MECHANICS' HALL (Lessees, New Century Co.; Resident manager, Mr. Frank Gregory; operator, Mr. Frank B. Rollinson).—Crowded houses have been the rule here this past week. The present week What Drink Did is a popular topliner, and the St. Leger film a favourite. Other films are A Tour Through Holland, The Little Cyclamen Seller, Panther Hunting, and The Nobleman's Dog.

Sheffield.

CENTRAL HALL (Proprietors, Messrs. Jasper Redfern, Ltd.; manager, Mr. F. W. Holmes; operator, F. E. Pearson).—The strong program of pictures and varieties secured excellent patronage. The worthily applauded films were A Dash for Help, Carried Away by an Eagle, The Electrified Humpback, The Japanese Girl, A Lesson in Electricity (a very interesting dramatic), A Romance of Life, The Exciting Adventures of Meskal the Smuggler, The Forgotten Umbrella, and the firm's fine production The St. Leger 1909.

THE GRAND ELECTRIC THEATRE (Proprietors, The Frederick Baugh Vaudeville Syndicate; manager, Mr. Arthur Turpin; operator, J. D. Mason).—The Grand patrons were again presented with a great selection of up-to-date subjects. The headliner last week was a powerfully acted production of the A. B. Company, entitled Was Justice Served?

HILLSBRO' PALACE OF VARIETIES (Proprietor, Mr. J. C. Brothwell).—The film subject at the head of the bill was The Modern Burglars, A Marvellous Suit of Armour, His Only Friend, A Briton's Promise, Glorious Devon, His First Walking Stick, The Coon and the Moon,

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and The Cabin Boy's Sister were all received with the applause usually given to the pictures at the Palace.

THEATRE ROYAL, ATTERCLIFFE, (Proprietors, The North of England Theatres Corporation; Manageress, Miss Hope; Assistant Manager, Mr. L. V. Waite).—The films projected included a pathetic subject A Kindhearted Judge, A Foundling, the Amorous Minstrel, The St. Leger 1909, Curing a Jealous Husband, The Deception, The Crimp, and a well appreciated comic Put a Penny in the Slot. Alf. Passmore, eccentric comedian, and Miss Alice Gill in illustrated songs, were heartily received. The well-known and capable man at the wheel is "Teddy."

RAYMOND'S PALACE, ATTERCLIFFE (Proprietor, Mr. Matt Raymond; manager, Mr. E. H Dobson).—The Black Hand Secret Society, a fine Pathé production, secured the interested attention of large audiences. Well supporting the thrilling drama was The Deception, The Friend of the Family, When the Cat's Away the Mice will Play, The Society for Adoption of Orphan Cats and Dogs, a savoury? subject, The Stolen Turkey, and the smart Cricks & Martin comic The Unfortunate Canvasser. It isn't all lavender in Mitcham.

SURREY MUSIC HALL (Proprietor, Mr. Frank Howson).—The Road to the Heart and The Two Friends were well appreciated at the Surrey.

BARRASFORD'S HIPPODROME.—The Summers-Britt Boxing Contest was shown on the screen last week.

EMPIRE.—The Lover's Jealousy was the film subject on the program.

MONTGOMERY HALL.—Messrs. Henry Hibbert of Bradford have opened here for a short season. Last week large audiences expressed their approval in no uncertain manner. The subjects exhibited included a fine Chas. Urban production Conquering the Jungfrau, Led Astray, Boy Scouts to the Rescue, Teaching a Husband a Lesson, Burglar and the Child, A Weary Bones Seeks Rest, Agricultural Show Sydney, Aviation Week at Rheims, The Gorges of D'el Kantara, Arab Customs, Hepworth Vivaphone selections, and the famous knock out to which Messrs. Henry Hibbert undoubtedly owe their success in Sheffield, Messrs. Cricks & Martin's Boxing Fever. The picture is the rage of the city. We must have it down another week.

Sunderland.

WHEATSHEAF PICTURE HALL.—The New Animated Picture Co. are showing this week as headliners Mine at Last, The Secretary's Crime, The Heart of O'Ruñe, and The Grey Lady, whilst others are The Night Before and the Morning After, The Consequences of a Cannon, The Country of the Hindoos, The Landlady's Portrait, and Baiting Bobby.

THE VILLETTE PICTURE HALL (Proprietors, The Chicago Animated Picture Co.; manager and kinematographist, Mr. Leslie Talmage).—The leading feature is George Washington Under the American Flag, ably supported by A Boy's Conscience, An Interrupted Jolification, How Foolshead Pays his Debts, etc., etc., while Harry Broomfield and Will McKellar, comedians, who are two favourites, help to make up a fine program.

Swansea.

SHAFTESBURY HALL and THE PALACE (Lessee and manager, Mr. William Coutts).—The films this week are Last of the Stuarts, The "Mauretania" at Fishguard, The Mended Lute, Gallileo, The Cyclist and the Lute, Queen of the Ranch. Story of Grey Dame, Adventures of Willie, The Door, Church Robbers, Shepherd of the Alps, An Office Boy's Dream, Troubles of a Pork Butcher, Scratch as Scratch Can, and A Drama of Messina.

The Hartlepools and Tees-side.

THE PALACE THEATRE AND PICTURE PALACE, West Hartlepool (Proprietor, Geo. Black, Esq.; manager, Mr. F. G. Hill.—The Country Doctor, The Cyclist and the Witch, Three Neighbours, A Story of the Goldfields, Life of a Chicken, A Girl's Patriotism, The Hypnotised Servant, Consequences of a Lie, with other good pictures made up an attractive program.

THE CANADA PICTURE PALACE, West Hartlepool (Manager, Mr. James Burley; accompanist, Mr. Bryan Lawrence) had for their bill of fare as follows: The Suicide Club, A Childless Home, A Father's Crime, Stag Hunting in Java, They Would Elope, The Reservist, The Crack Shot, and other interesting films.

THE NORTHERN PICTURES CO., Ltd., Oddfellows' Hall, West Hartlepool, showed The Country Doctor, Boxing Fever, The Foundling, Baby's Food, Living Ornaments, A Jealous Dog, Bois de Boulogne, and Sherlock Holmes. A. W. Stephenson in a series of illustrated songs added enjoyment to the program.

THE PARK PICTURE HALL, West Hartlepool (Lessees, The Park Picture Co.; manager, Mr. W. Dale; lecturer, Mr. Harold Mitschke; pianist, Mr. Bert Bertram; operator, Mr. J. Grantham), exhibited, among other pictures, Count de la Valette, His Wife's Visitor, With Our Fleet, A Traitor to King and Country, Cabby's Sweetheart, The Burglar's Dog, The King's Command, and J. W. Nellist in illustrated songs.

THE EMPRESS PICTURE PALACE, Hartlepool (Lessee and general manager, Mr. Albert Mathams had again an up-to-date bill which comprised Jilted, The Fisherman's Wife, A Cold and its Consequences, Training Boy Scouts, Professor Puddenhead's Patents, An Oriental Mystic, A Railway Ride Through the Gorge Duvar, etc.

THE HIPPODROME, Stockton-on-Tees, had for their picture number William Tell, the Liberator of Switzerland.

THE CLEVELAND PICTURE HALL, Middlesbrough (Lessee and manager, Mr. T. Thompson; electrician, Mr. T. Weightman; pianist, Mr. R. Culling).—A very strong programme was again submitted to crowded houses during the week, the headliner being A Man Without a Country, The Curse of Money, The Magic Fountain Pen, A Lesson in Charity, Led Astray, The Slave, The Grey Lady, and a trio of comics.

EXCHANGE HALL, Stockton-on-Tees (Manager, Mr. J. Henderson).—The program during the week was again highly appreciated, the pictures shown being in every way of an enjoyable character. The subjects attracting notice was The Queen of the Ranch and The Cardinal's Conspiracy, others deserving mention were Captured by Boy Scouts, The Old Folks, The Old Bachelor's Find, Sorrows of a Chaperon, I've Lost a Penny, Embarrassing Portfolio, The Lady Bonesetter, Foolshead's Celibacy.

Wigan.

NEW CENTRAL HALL, (The World in Motion Co., proprietors; Mr. Arthur Russell, manager).—This building, owing to the great demands upon its space, is undergoing enlargement. We will have something more to say on this point next week. The principal picture this week is George Washington, and The Reedham Orphanage Boys' Drill.

Whitehaven.

MARKET HALL (Lessees, The Edisonia Company).—The program this week includes The Greed of Gold, Doomed, Duke's Jester, Blind Detective, Mistake of Address, Page Boy and the Flirt, Tour through Copenhagen, Amateur Detective, Watch Swallower, and If at First you Don't Succeed.

York.

VICTORIA HALL.—Mr. Sidney Bacon's chief films this week are Mine at Last, Life on an Italian Cruiser, A Brave Woman's Resources, whilst others are No Rest for the Weary, Farmer's Son, Day of a Gentleman, and The Trappers.

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CRICKS AND MARTIN

DANCING TABLOIDS.—A young man reads in a newspaper an advertisement of some "Dancing Tabloids. One Dose does the Trick," which are warranted to impart an expert knowledge of the art in record time. He takes one, which causes his feet to perform a quick step, and on the servant entering the room, he seizes her, and waltzes her round, performing similarly with the landlady a little later, greatly scandalising the latter. On leaving the room, his young son takes the box and runs into the street. Two policemen are lounging at the gate, and greedily accept the proferred lozenges. Then their feet begin to slowly perform a shuffle, gradually quickening until they join arms and caper madly, until stopped by an inspector, who marches them off, still kicking, to the station. A little further off an old beggar, with a bandaged leg and a "Blind" placard before him, is propping up a fence, and, dosed, lightheartedly throws away his crutches and dances out of the picture. Then a coster, with a tray of flowers, comes in for treatment, and beginning to jump, throws his wares to the pavement. Then Bobby has to go to school, and falling foul of the master, and receiving a caning takes revenge by dropping a pill in the pedagogue's glass of water, the class dispersing in disorder, when the latter begins to dance. A man tarring a fence is next caused to dance on the frail plank on which he is supported, finally taking a header into a barrel of water. Lastly the boy throws some pills into a chicken run, and even the birds begin to hop gaily.

ST. BRIEUC TO ST. LEGUC.—This is a decidedly beautiful railway run through a charming mountainous district. It is additionally interesting from the fact that the train runs alongside and occasionally crosses the main road for the greater part of the distance. Beginning at Brieuc, the houses on the left soon give way to rocks, while on the right the ground falls sharply, a railing protecting the edge. A huge viaduct is crossed at one point, and a little further on the track begins to wind sharply, leading under a lofty and graceful arch, and passing through several scattered villages, a remarkable stereoscopic view being secured in one case. On the way, wayfarers and animals are observed clearing off the track as the train approaches. The final and prettiest part of the journey takes one along the sea coast, the track ascending to the cliff and giving one a fine concluding view of the lighthouse.

CLARENDON FILM Co.

WHEN FATHER WEARS STAYS is a very humorous subject, and tells that father, a very old man whose strength is hardly sufficient to hold him in a vertical position, but by the aid of a pair of corsets, drawn very tightly, he endeavours to effect the manner of a younger man. Unfortunately he loses one of his goloshes. The poor old man's endeavours to regain possession of the slipper without cutting himself in half are extremely funny, and form the story of this excellent subject.

THE DEAR OLD DOG is in the habit of taking his master's dinner down to the railway every day, and in the opening scene we find him calling his mistress' attention as the time draws near. The dinner is soon ready and we follow the dog on his mission. His master, however, has been cruelly set upon by a band of train wreckers, and on the arrival of the dog he is lying stunned across the track. The intelligent beast quickly grasps the situation and rushes back. He cannot make himself understood, and in the end has to undertake the task of rescuing his master alone. On his return to his master's side he sees the signal fall for the on-coming express, and with marvellous canine sagacity he rushes to the foot of signal and with a mighty effort of his powerful jaw he forces the signal back to danger—just in time to save his master from the approaching train.

A GLASS OF GOAT'S MILK.—Clarendon comics are noted for their originality, and in the case of this subject the characteristic is particularly in evidence. An excitable gentleman with a goat-like visage and the proverbial beard is amused by the antics of a goat, which, however, turns his amusement into fear by charging at him full tilt. The poor man seeks shelter from the owner of the animal who laughs his fears to scorn, and invites him to see the goat milked. From this our friend is persuaded to take a glass of the fresh goat milk. He drinks, and as he drinks the fluid seems to have a strange effect on him—his eyes roll, his lips twist, he become restive and wild in manner and two large horns are seen slowly but perceptably growing. The owner and his little daughter are terrified—and they take to their heels. This excites the goatman more than ever and off he goes—packing cases, three brick walls, lampposts, persons, and even omnibuses give way to his impetuous onset, and are felled by his mighty horns—till in the end, after charging a bathing machine with disastrous results, he lodges his tusklike forks in an old wooden winch and from this he cannot withdraw them. Some sailor men standing by take courage at seeing him thus, and with a powerful effort pull him free—his horns are left behind fast in the ancient wooden block, and he is cured of his milky ways.

EDISON

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MOTHER GOOSE is just a funny simple film which will please the children, big or little. The hero is a little lad who has fallen asleep with the sound of the rhymes in his ear to the tune of his mother's voice. When she leaves him the book falls to the floor and Mother Goose springs from it. She touches the boy and invites him to journey with her through Mother Goose Land. His adventures there begin with a call upon that bewitching Mary who was so contrary and there he sees Mary's garden flowers change right before his eyes into rows of smiling little damsels, and other visits are paid to Jack and Jill, Miss Muffet, and many other nursery rhyme characters.

TAKING HIS PHOTOGRAPH.—Mr. Brown objects to being photographed. Mrs. B. wants his picture. She hires Levy, a tent photographer, who enters with zest into the game of stealing Brown's face. Friendly hands volunteer to place Brown in position. Just as success seems assured Brown realises his position and his energetic efforts in getting away almost ruin Levy's stand and canvas. A friend suggests buying a Kodak. In doing this her efforts at amateur photography only succeeded in spelling disaster to everybody and everything that happened in Brown's way of escape. Mrs. Brown learns that a sure way would be to have her husband arrested for crime and that the Police Department in its usual routine would get his picture. He is arrested and charged with stealing the watch of his wife's friend. After being duly photographed he is brought up for examination. The plotters, thinking the joke has reached high water mark, disclose the circumstances to the judge, who appreciating the joke, releases the prisoner.

MULLIGAN'S WATERLOO.—Proud of his ability as a fighter, Mulligan puts himself to his severest tests on the day he met his Waterloo. Over their noonday luncheon at the quarry three of his fellow labourers smiled at his tales of the combats he had waged. All three came to grief at the redoubtable Irishman's fists. In the evening he squelched the fighting ardour of as many men on a street corner. Attacked on a park road he sent a whole company of citizens and a policeman as well to the ground. Taking exception to some of the passengers in a trolley car he turned loose with his mighty right and chaos reigned. After this, small was the chance of the rent collector and the policeman he found on his front porch. Small would have

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seemed the chance of Mrs. Mulligan when she turned upon him for reviling the dinner she had prepared. For a few minutes he thought he was in the grasp of a combination typhoon, hurricane, and cyclone, and when Mrs. Mulligan finally ceased her massage of his form he was glad to sue for mercy and happy to eat whatever it pleased her to set before him. He had met his Waterloo.

THE ANGLO-AMERICAN FILM MANUF^TG CO

UNCLE'S DAY WITH THE CHILDREN is a wholesome little comedy with plenty of laughs at the expense of the unfortunate middle-aged victim of his sister's children. It is uncle's misfortune on arriving at rather short notice at his brother-in-law's house to find himself welcomed by the children only, Ma and Pa having an important engagement elsewhere and leaving a note saying "the children will entertain you." They do—by seizing him forcibly on arrival and forcing him to participate in an impromptu dance. Then two of the boys playfully dab blacking on his face and squirt soda water over him. Then an adjournment is made to the garden, where "blind man's buff" is engaged in, uncle, blindfolded, being artfully induced to put his foot in a pail of water, collide with the servant girl, fall over the clothes line, and finally to take a seat between two of the children—on a piece of cloth instead of solid board, which is released and dumps him in a bath of cold water. This is too much, and uncle rushes out of the place, being smothered in flour as a final indignity, just as mother and father arrive. The latter, angered, thereupon turn their attention to their offspring, who come in for a warm time.

R. PRIEUR.

THE BURGLARS' DOG.—This is the story of a bad dog. His masters have trained him to attack any policemen he may meet. Soon after they read of the police force requiring a well trained dog to assist in tracking criminals. They take the dog to the chief of the police, who is much impressed by the animal and pays the burglars for him. His dislike for the police soon shows itself, and the whole force, including their dignified chief, make a very hurried exit. Throwing aside their usual air of unconcern they rush madly onward; walls, fences, trees, and even houses do not stop them, but these obstacles are alike quite useless before their ruthless foe. A friendly man-hole at last becomes their refuge. When the danger has passed they emerge from their hiding place and go home. Their burden of woe is doubled when they arrive at the station for they find the burglars have been during their absence.

A DRAMA IN THE FAR WEST.—A young English farmer pluckily rescues an Indian belle from a party of miners, and this action is witnessed by a redskin who is in love with the maid. Her father, the Chief of his tribe, is approached by the redskin, also a Chief, who asks him to consent to his marriage with his daughter. Upon the maiden refusing to marry him, he imagines her to be in love with her gallant rescuer. He stealthily visits the farm in order to acquaint himself with the comings and goings of his rival. His chance comes at last; and this leads to the ambushing of a convoy. The young Englishman is singled out by the braves, and a thrilling chase ensues. At last the quarry is lassooed, and although already badly wounded, is dragged to the forest where his tormentors submit him to sundry tortures. As he is being burnt by a slow fire the Indian girl and her father appear upon the scene and demand his release. This saves the poor fellow from further torture, but his rival rushes upon the defenceless prisoner. A duel of the wildest description follows, and almost at the eleventh hour the maiden thrusts a weapon into the hands of her white lover, and the white man rises triumphant.

A DOCTOR IN SPITE OF HIMSELF.—Two lovers concoct a plot whereby they can overcome the objections of the girl's father. They take into their employ for this purpose an old woodcutter who has to disguise himself as a doctor and visit the young lady, who has feigned a severe illness. On reaching the house he proceeds with professional gravity to examine his patient and soon pronounces her to be dumb. Her father is seriously alarmed, and his anxious summons brings a real doctor upon the scene; this jeopardises the poor woodman's chance of success, and he is discovered. The father's anxiety now turns to anger and the poor woodman, shorn of his professional dignity, is only saved from maltreatment by the arrival of the lovers, who confess their guilt, and the event of the beau's coming into a considerable fortune smooths the path of true love.

J. F. BROCKLISS

A PIG CHASE BY AEROPLANE.—Two tramps were walking past a pork butcher's shop where they saw a half-grown pig asleep on some straw outside. They picked up the pig and ran down the street. A policeman informs the butcher, and immediately they all rush after the thieves, the chase becoming very warm. On turning a corner quickly the two tramps run into a billsticker and his ladder, and knock him down. The billsticker picks up his pail of paste and throws it over the two, and joins the chase. The tramps arrive at the bottom of a steep hill and begin to roll up it, with the butcher, policemen, etc., in full chase. They climb a garden wall and come across two old people who are making a mattress. The tramps hide the pig in the middle of it When the policemen and butcher arrive on the scene they can see the form of the pig moving about inside the mattress. When they release it the pig is seen to gracefully float up into the air. They find a would be "Bleriot," who is anxious to distinguish himself, outside a cafe enjoying a quiet drink and a smoke. They explain matters to him and point out the pig floating about in the air. He at once promises to take out his aeroplane and capture the pig. They start the aeroplane successfully, and it is seen closely following up the flying pig, which is at last captured and brought to earth. The flying man hands over the pig to its proper owner, who is so delighted that he takes it into his arms and kisses and fondles it as if it were a baby.

WILLIAMSON, DRESSLER & CO^TD

AND THEN HE WOKE UP.—A well photographed subject, showing the pleasant dream which visits a tramp who has fallen asleep in a hammock belonging to a suburban householder, past whom "Weary Willie" has crept into the garden, while his attention is centred upon the proper watering of his garden. The hammock is slung between two trees, and the tramp has many exciting and amusing tumbles before he finally manages to bestow himself comfortably. Then the dream comes. In imagination Weary sees two rough characters attack and attempt to carry off a beauteous maiden, in a country lane. He valiantly goes to the rescue and, of course, overcomes the roughs and escorts the maiden to her home, a large mansion near. Two footmen receive him, and usher him into the father's study (concealing with difficulty their amazement at his tattered appearance). The father shows his gratitude in the most marked manner, and the girl hers, still more markedly, and we are quite prepared for the next scene—the marriage of the couple, the tramp's shabby garments having given place to a smart frock coat for the occasion. Then the wedding breakfast is shown—an amusing touch being added by the bridegroom's manner of drinking wine. Then the honeymoon, where the pair, strolling along the parade, meet a number of friends, and go off for a dip. The party commence to splash Weary as he stands undressed at the door of his machine, and he awakes to find that he is indeed getting wet—by the medium of the indignant householder's garden squirt.

IN THE LAGOONS OF VENICE is an interesting illustration, mainly of the industrial side of Venetian life, although the beauties of the canals, streets, etc., are not overlooked. A good shadow effect is obtained through an old and architecturally interesting archway of one of the old streets, with its busy work-people, and another pretty effect is that of the forest of masts formed by the long line of fishing vessels drawn up at one of the quays. Basket-making is one of the industries shown, large lobster creels being shown in course of manufacture, and a street hawker is seen rapidly shaping small plaster models for sale. An interesting moonlight panorama of one of the lagoons concludes the subject.

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PATHÉ FRÈRES

A CONQUEST (Film d'art) is called a comic fantasy, by Charles Decroix, and we find Mr. Max Linder again with us in his favourite rôle of the young man of too susceptible a heart, determined to win and wear the laurels of victory. He does not hesitate to adopt a ruse to open a conversation with a lady whose charms have aroused his admiration. The lady is not willing that Max should force himself upon her, and continues on her way. Our dandy sets off in hot pursuit and her most trivial desires he endeavours to anticipate. Thus we find him at the end of an hour burdened with a plaster of Paris statuette, a large bunch of crushed roses, a lampshade slung upon his wrist, bracelet fashion, a roll of cloth, and a huge dog upon a leash, which has the merit of causing him to stumble and fall every five seconds. Victory seems within his grasp as he mounts the interminable stairs of a pile of flats and penetrates into the home of the divinity, but before his troubled gaze, rises a gentleman of Herculean proportions—the husband—and Max beats an ignominious retreat.

THE SCULPTOR'S STATUE (S.C.A.G.L.).—This exquisite little play contains some charmingly coloured scenes of picturesque Paris, and is played with characteristic force by Messrs. Ravet, of the Comedie Francaise and Capellani, of the Renaissance Theatre, whilst Mdlle. Napierkowsha, of the opera, as usual, acts with natural grace.

THE LAST LOOK is based on the old theory that the retina of the eye of a dead person retained the impression of the last being or thing looked upon before death, and although such theory may long ago have been exploded, the subject play does not suffer. Even in kinematography, it is necessary sometimes to make sacrifices to art, and if in the present instance science has to complain, well then, ample compensation is offered in the shape of some excellently acted scenes. It is a powerful drama of the old "Gatti" type, is well acted, and of interest throughout.

OCTAVIUS (S.C.A.G.L.).—To mention Mr. Harry Baur as taking the first part in this capital little sketch is to make a promise beforehand of something really good, and it is a promise that is not belied. The other actors in the play are Messrs. Rouviere, of the Folies Dramatiques Theatre, and Leprince, of the Folies Marigny Theatre, and Mademoiselle Mary Hett, of the Parisiana Theatre, all of whom render their several parts particularly entertaining. Octavius, at the end of a wild spree, has a bad attack, and the doctor pronounces him dead from syncope. The wife is not greatly overcome with grief, as she already has an admirer who at once hastens to the side of his adored one, and the two lovers retire. Octavius shortly afterwards comes too beneath a load of flowers and funeral wreaths. His amazement as the real state of affairs dawns on him is exquisite. He resolves to teach the impatient pair a lesson, and, as he hears footsteps approaching, resumes his former position on the bed. The two lovers commence to coo to each other with their backs to Octavius, but take to their heels before a heavy shower of bunches of flowers adroitly thrown at their heads. A burglar makes his appearance through the window, and Octavius forces him to take his place and himself awaits events behind a curtain. Frank and Helen return with a man-servant, and shrieks of terror and amazement arise at the sight of the metamorphosis. Again they retire to seek further assistance, and Octavius resumes his original position. Presently the others return with reinforcements, which Octavius disperses in a scene of wildest confusion.

HIS WIFE'S WINE.—A loving husband buys his sick wife a bottle of wine, and entreats the invalid to drink a glass. He sets an example by absorbing the rest of the contents of the bottle himself, and as if by magic feels himself endowed with herculean force. He goes out for a walk, and in the course of an altercation with a pedestrian stretches him flat on the ground. The pedestrian implores the help of the police and the passers-by, and the strong man sets off at a run. For some distance his powerful strength permits him to evade capture by the performance of various remarkable feats, such as knocking down brick walls, tearing up a lamp post to use as a club, and so forth. Eventually he is arrested and led to the police-station, where he breaks down the walls of his cell. Down, too, go the police like nine-pins, and then . . . the new Samson awakes to find himself violently waving his arms, and his sick wife staring at him in amazement.

URBAN ECLIPSE-RADIOS

THE EMPEROR OF CHINA'S FUNERAL.—That it should have been possible to film a subject of this sort says much for the enterprise of the Urban-Eclipse operator and seems to indicate also that the spirit of Western tolerance has spread from Japan to her more backward neighbour. As may be supposed the procession is a sufficiently gorgeous one—hordes of soldiers precede and follow the huge hearse carrying the Emperor's body, which is pulled by some hundreds of servants and is followed by the palanquins of the mandarins and court officials, while the route is lined throughout by a double file of soldiery.

HER PARIS HAT is a capital comic subject. An extravagant wife with a patient husband is the heroine of the piece, which opens in a milliner's *salon*, where, disregarding poor hubby's anguished entreaties, she buys a "creation" of the cart wheel type, and orders it to be sent home in time for the theatre the same evening. The porter is duly handed the box containing the hat, but on the way to deliver it gravitates to a low-class public-house, where the servant girl takes advantage of his interest in his liquor to try on the hat. Her mistress catching her at it, angrily sends her about her business and tries it on in turn, and naturally the hat has lost the first bloom of newness when the messenger resumes his journey, and the next accident ruins it completely. He officiously goes to the assistance of a man loading trunks on a barrow, and places his box on the ground where, of course, a trunk is deposited on it. Still further troubles are in store, for, sitting down impudently by the side of a lady fishing at the river side, his box is thrown in the river, and though he throws the girl after it that does not help matters and the hat is a picture as he once again resumes his way, and is not improved by the attentions of a dog, who attempts to pull it away from him. He makes the best of a bad job by buying a new box and putting the hat in that. Delivering it thus to the owner, who is fuming at the delay, he attempts to slink off quietly, but is detained and to his surprise liberally rewarded by the husband, who is glad to see the atrocity ruined.

ARGENTIN LACE.— A very pretty well-staged fairy story. The poor home is shown of a crippled lace maker, who, unable to work herself, depends upon her daughter's exertions for the means to live. The girl is commissioned by the lady of the manor to prepare a piece of lace by noon the next day. Labour as hard as she may the girl soon realises the impossibility of the task, and prays for divine assistance. The answer is furnished by a figure of the Virgin Mary descending from her pedestal while the girl sleeps and completing the lace, which the former, awaking, finds to be of the required length and of exquisite workmanship. The surprise of the lady at the quality of the work when it is delivered at the appointed time is equal to her gratitude, and the girl returns to her invalid mother with a bag of gold.

THE PROFESSOR'S DREAM.—An aged savant, postponing for the nonce the bath which is waiting for him, lies on a table in his study, falls asleep—and dreams. In his vision a witch presents him with an elixir of life, five drops of which, splashed on the floor, produce five young bloods for company for the Professor, who is also rejuvenated, in spirit, but not in appearonce. Later the Professor treats all the friends of his youth, and big laughs will be caused by the spectacle of the "potent grave and reverend seigneurs" enjoying all the typical sports of very young boys—leap-frog, see-saw, skipping, marbles, etc. The illusion is broken by a tumble into the bath below the table, which coincides appropriately with the ducking of the Professor by women with whose property he has been making free.

SMALL GAME AT THE ZOO is an interesting companion picture to that recently noticed dealing with the lions, tigers, and other formidable inmates of the collection. The present subject introduces us to species smaller certainly but no less interesting, those shown including the chamois, jockal, wallaby-kangaroo, otter, ibex, lemur, etc. All the animals having been photographed from *inside* the cage, they are represented for all practical purposes as they appear in a state of freedom among their natural surroundings.

URBANORA

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THE WRONG CAB.—A young couple are enjoying themselves outside the lady's home when they are disturbed by the stern father's presence. He pulls the girl away and wrathfully tells the young man to clear off. The lover later signals to the girl. With the aid of a ladder she reaches the ground safely, and they both hurry off to a cab in waiting. At another house, a poor, deranged young fellow it just about to be carted to the asylum in a cab. The carriage of the eloping pair draws up at a fashionable drapery establishment and the couple get out to make a few final purchases. The man tells the driver to wait and gives him written directions for the church. While they are inside, the nurse, with her charge, tells her driver to pull up at the same place, and the first cab has to move away. The nurse, after handing the driver his instructions, enters the shop, and the maniac dashes after her. Just at this moment the first couple come out and hastily get into the carriage standing there. The driver whips up his horse and hurries on straight to the asylum. The nurse bundles the lunatic into the other carriage which now remains. Meanwhile, at the bride's house the father has discovered his daughter's disappearance and is in hot pursuit, questioning all persons he meets. He traces them to the shop, and is directed on to the church. Here the cab with man and nurse pulls up, much to the latter's astonishment. She jumps out, only to be pelted with confetti by a number of spectators waiting. Off they drive again as the irate parent runs up. The elopers' cab pulls up at the asylum, and a porter comes out to seize him. This is resented and without stepping from the cab the lover pushes the official into the road and they drive off towards the church. The cabbies meet half way and change fares. The old man arrives at the church once again just in time to see the culprits walking towards him after the completion of the ceremony.

THE SORROWS OF A CHAPERONE.—A young lady chats to her lover when she is for a moment out of her prim aunt's strict and vigilant care. The lady soon sees how matters are and rudely steps between them. At the moment an odd pair dismount from a cycle trailer and ask their way. The young lover refers the pair to auntie, and while they are questioning her, pulls his sweetheart along towards the trailer bicycle. They mount and get off before they are discovered, but a puncture brings them to a stop, and Auntie seizes the young woman. The young man considers matters. An escaped convict dashes through the bushes and pleads for assistance. The young man pushes him into concealment, and when the warders come up send them on a false scent. The convict thanks him and requests assistance. The lover unfolds a plan. The convict runs off after the two ladies. Seizing the elderly one by the arm the young one walks off after her lover, who signals to her. Auntie is ordered to change clothes with the rough looking man, and removes her dress and bodice and throws them out to the man as desired. The convict is soon garbed as an elderly lady. Poor auntie looks queer in her arrow marked suit. Running in the roadway she sees the old trailer moving along and running up she pitches the occupant out and jumps in. The trailer becomes detached, and she is sent sprawling in the road. A couple of policemen spy the convict dress and dash down upon them and make an arrest. While Auntie is being led in charge along the road they meet the lovers, who run up to her assistance. The young man acts valiantly and puts everything straight. Auntie is so pleased at the assistance rendered that she consents to the union.

VITAGRAPH COMPANY OF AMERICA

THE BUGLE CALL.—Soldiers and their friends are clustered about in the village square. A company is about to start for the front. The hero, a bugler, and his sweetheart stroll on. He puts a ring upon her finger, and both are plainly exchanging promises. One year elapses, and the scene changes to the encampment of the Union soldiers at a gloomy period of the war. The hero is sitting alone in front of his tent. An old negro passes by wearing a coat and hat of a civilian. A temptation comes to the hero, and it is thrown as a vision on the screen. He sees himself waylaying the old darkey in an obscure spot, buying his civilian's clothes, hiding his bugle and his own uniform, and deserting. The vision fades as the old darkey returns. The hero bargains with him for the coat and hat and is about to take them when there comes to him a vision of the day a year before, when he parted from his sweetheart on the village green. He sees her as she was that day and hears her voice telling him to be true to his duty and to her. A realisation of his shame comes to him, and he drops the coat and hat with loathing. The camp is astir with preparations for the battle. The scene changes to the battlefield. The Union soldiers are apparently routed. Suddenly, however, the hero appears among them and tries to rally them. He blows his bugle, is joined by other soldiers and rushes forward. The bugler is wounded and falls motionless upon the field. Reverting to the northern village, the people are receiving news of the battle. The heroine carefully looks over the list of killed and wounded, finds her sweetheart's name, and goes at once to the army hospital, where she finds her sweetheart weak, but on the road to recovery.

THE TRUANT, or, How Willie Fixed His Father.—Father comes upon his son playing marbles, gives him a sound spanking, and hurries him to school. In passing the factory where his father is employed, Willie sees a sign recently put up to the effect that all employees coming late will hereafter be discharged. The next morning, Willie sets the clocks and also his father's watch back one hour. At the factory office the boss enters and asks about the missing clerk, and learning that he has not reported, writes a letter of discharge and lays it on father's desk. Dad finally arrives, and reads the letter in amazement. He looks at the clock, then at his watch, and goes home to investigate. Immediate search is begun for Willie. Father takes Willie to the office and explains. The boss appreciates the joke, and gives father back his old position.

A WOMAN'S WAY.—Squire Chester, on his deathbed, leaves his property to be equally divided between his his niece, Letty, a miniature painter, and his nephew, Julian, a young spendthrift, on condition that they marry. Julian, without knowing who she is, rescues his cousin from being run over. She, however, discovers his identity, and willingly consents to the terms of the will. Julian indignantly refuses to marry any woman for money and will listen to no remonstrations. He gets terribly in debt, is pursued by bailiffs, and is forced to leave his lodgings. Unconsciously he takes refuge in the same lodging house in which Letty lives. He is taken ill with fever, and Letty nurses him back to health. He falls in love with her, marries her, and, without knowing it, fufils the terms of the will.

Eclair Film Co.

No news could be more welcome to the showman fraternity than that of the revival of Nick Carter, who was so popular a character with audiences all over the country, and whose adventures were awaited with so keen an expectation by the "regular patrons." The Eclair Co. this week begin a further series of his exploits in a film entitled THE SUICIDE CLUB, which, in our opinion, is better than any of the previous films in the series in staging, quite equal in interest. A journalist is sent by his editor to interview members of a notorious "Suicide Club," and makes his way to the latter's palatial premises. Here the secretary introduces him to two of the members, who show him over the place, and introduce him to other members. At length the journalist, whose pencil has been busily writing down particulars of all he has seen, finds himself the involuntary participant in a weird card drawing. Each member draws a card and turns it up—the journalist, the ace of spades—and he is at once informed that by the rules of the club, he must commit suicide that evening. He is given a revolver, and locked in a room. Meanwhile his wife, growing anxious, has gone to the

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editor of the paper, and with him, on to Nick Carter. The fertile brain of the latter soon evolves a scheme and, accompanied by the faithful Patsy, he enters a motor and drives to the club. Here the two hide in the gateway, and as a member walks up, Carter steps out, raises his hat, as if recognising a fellow member, and passes him, and then turning swiftly, pounces on him, Patsy attacking from the front. Twice the trick is successfully worked, and two trussed members of the club are deposited in the car. Here Carter and his assistant rapidly make up to resemble their victims, take the latter's card cases and cloaks, and enter the club. The secretary passes them in without suspicion, and they find their way eventually through the cellars of the place to the room in which the journalist is confined. The latter, imagining that they have come to murder him, fires on them, but has the tablecloth thrown over his head, and is led away to the motor and carried to his home, where he gradually recovers, and with his wife, warmly thanks Carter for his salvation.

AMERICAN MUTOSCOPE & BIOGRAPH CO

"OH, UNCLE."—Zeke Wright, a wealthy bachelor, has intimated his intention of making his two nephews his heirs, and takes it into his head to visit Tom, who is married and settled. Tom and his wife are goodies, and the gay old chap decides to visit his other nephew, Harry Wright, whom he thinks unmarried. He sends Harry a note: "Am disgusted with your cousin's wife. If you ever marry I'll cut you off. Am coming to visit you to-morrow." Harry, who is married on the quiet, gets his wife to play the maid for the time being, but Nunky starts a flirtation, much to the perturbation of Harry, who is forced to divulge. However, Uncle exclaimed, "Harry, you're all right, and I'll double your allowance."

WITH HER CARD.—Churchill, a Wall Street broker, incurred the love of Adele Alletta, a comic opera favourite, who rejected all suitors in his favour, including Henry Larkin, another broker, who sincerely loved her. Adele was simply a whim with Churchill, and he threw her aside to marry a society belle. Appreciating the sincerity of Larkin's love, she writes him of the insult from

Churchill, promising to marry him if he effects his ruin in the market. The fight is on; the tickets relentlessly and industriously record the diverging currents of fortune. Larkin, upward; Churchill, downward; until the end of the first day panic hangs over the office of Churchill. He is at a loss to know who his opponent is, and fate leads him to the office of Larkin, where he learns the truth of the situation. He returns to his office to find the last prop broken and his fortune swept away. His fiancee, the society belle, learns his ruin, and cruelly deserts him. Larkin loses no time in informing Adele of the result, and she comes to the office, where, realizing the extreme woe of Churchill, persuades Larkin to send back his holdings with her card, on which is written "The game won, spoils returned with compliments of Adele Aletta." These arrive at Churchill's office very timely, for in his desperation he was about to terminate his existence.

THE INDIAN RUNNER'S ROMANCE.—An old miner, more venturesome than others, secretly worked a claim in the Black Hills and found it rich with deposits. His age conspired against his being able to withstand the hardships, and Blue Cloud, the Indian runner, discovers him dying on the rocks. Grateful for the kindness, the miner tells him the location of his hidden mine as he dies. Three cowboys want to know the mine's location, but the Indian refuses to tell. Blue Cloud loves the little squaw, and presses his suit in that quaint Indian fashion, wooing with the blanket, symbolising protection. He is accepted and approved by her father. Married, they proceed to Blue Cloud's wigwam, and while he is hunting, three cowboys try to get from her the mine's location. They abduct her to force her to divulge its whereabouts, and finding her still adamant, the renegades gamble as to who shall take her, the holder of the high card to have her. Meanwhile the Indian has returned, and finding his squaw gone, realizes the nature of the situation. He tries to borrow a horse, but is refused, so resorts to his running capabilities. The one whose lot it is to take charge of the girl has bound and thrown her across his horse, and starts for his shack at breakneck speed. Blue Cloud, however, with his knowledge of the trails, manages to overtake him. Leaping upon the fast galloping horse behind the cowboy, an exciting combat ensues—a bowie-knife conflict on the back of the horse, with the prostrate form of the squaw slung across its neck. On they gallop, the Indian fighting furiously, until at length the cowboy drops lifeless from the saddle. Drawing the horse up, the Indian dismounts and releases the terror stricken squaw, whom he takes tenderly back to his wigwam.

NORDISK FILMS CO

PAUL WANG'S DESTINY.—The story of a young man of good family and position, who, going up to town from his parent's home in the country, falls into the clutches of a designing woman, who forsakes him as soon as his money is gone, and makes a laughing stock of him when he encounters her in a café. After an encounter with the police, the young man reaches home, to suffer from a long illness, recovery from which bring with it forgetfulness of his previous troubles.

Hubsch & Co

This firm are showing four new subjects this week of more than usual merit. ANDREW HOFER is a film that should prove a great success. The action is smart right through, the photographic quality is excellent, the setting of the various scenes show thorough artistic taste, and the acting is quite in keeping with the period represented. The plot deals with an episode of one hundred years ago. The scenes are laid in the romantic Tyrol mountains. Andreas Hofer, a village landlord, by arrangement with the Viennese Government, raises a band of guerillas in order to free their district from the hordes of French soldiers, various impressive scenes are given, showing processions and groupings of the village army. They proceed to church to be blessed before proceeding to battle. Then we have some most vivid battle scenes in which some hundreds of people take part. The defence of Sillibridge, and the battle of Isel, Innsbruck, ends in the rout of the French army and a victory for the Tyrol guerillas. Andea is then proclaimed governor, and a period of happiness transpires, until word is received that France and the Viennese Government have signed a treaty of peace, giving the Tyrol over to the French once more. Hofer is proclaimed a rebel, and has to fly to the mountains, where he is finally captured by the Frech, and cast into prison. He is condemned to death, and the final scene shows his execution. The film is full of thrills from beginning to end, and should go well with any audience.

A HUNGARIAN VILLAGE TRAGEDY is another film that should have a ready sale. It abounds with incident and delightful scenery, and

deals with the love affairs of a couple of Hungarian peasants. The hero is called upon to serve in the army. Whilst he is in garrison a rich old landlord presses the heroine's mother for debt. To save her mother she is compelled to marry the old man. The lover returns on the wedding morn, too late to prevent the marriage. The lovers meet and wander away into the forest and commit suicide.

LANDING PASSENGERS IN A ROUGH SEA AT TUNIS is a capital series of sea pictures, whilst BANKRUPTCY, as its name denotes, is full of incident of a pathetic nature. Each are good films in every respect, and only small lengths.

Hineto, Ltd.

THE BURNHAM-ON-CROUCH MOTOR RACES.—The annual "Motor Derby" forms the subject of a capital film by Mr. J. G. Avery and his colleagues. Numbers of the boats are seen at close quarters, including Baby II. (the winner), Defender I., Defender II., etc., etc., and among the most attractive views of the race is one secured from the stern of the boat going at full speed, which all who remember Mr. Avery's similar picture secured from the "Ursular," will make a point of seeing.

Cines Co.

THE LAST OF THE STUARTS.—This is one of those magnificent historical dramas for which the Cines Company is famous. The photographic quality of the film is of a high nature, whilst the scenery, costumes, and the setting of the drama are true to life. Bonnie Prince Charlie, the young Pretender, after the battle of Culloden Field, abandons the cause and flies the country. His romantic and dangerous flight forms the subject of a series of exciting incidents by flood and field, and they make a splendid film subject. He is hotly pursued by General Campbell, of the Brunswick party, who subjects the islanders of the West of Scotland, where the Bonnie Prince Charlie has taken refuge, to rigorous measures of repression. Notwithstanding this, a young Scottish lady, Flora MacDonald, a strong adherent of the Pretender cause, aided by her friends and servants, succeeds in enabling him to escape in a fishing vessel disguised as a woman. Campbell's troops arrive just too late, but arrest Flora and her partisans. Charles Edward Stuart reaches France, and after various vicissitudes dies in Rome in 1780, and the cause of the Stuarts is lost.

THE NEW LITTLE MOTHER.—This is a touching story showing the interrupted happiness of married life by a series of complications. Marius is very happy with his wife when he receives a letter from "one who loves him" earnestly begging him to come to her. In his absence his wife finds the missive, and stung with jealousy decides to follow him. She discovers that the urgent call is not from another woman but from a pretty little girl who is, she learns from an old nurse, the child of her husband's first wife. She gets fond of the little girl and frequently visits her. Meantime Marius, with his secret of his previous marriage locked up in his heart, marvels at the frequent absence from home of his hitherto stay-at-home wife. He decides to find out her rendezvous. Having discovered the room in the house to which his wife has gone, he listens at the door and hears repeated kissing going on. Now he is fully in the grip of the green-eyed monster, and taking a revolver from his pocket, opens the door and rushes in, and is about to shoot his wife when he finds it is his own child that she is kissing and to whom she has become a new little mother. The interest of the story is greatly enhanced by the excellent quality of the film.

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PICTURE PAVILION (Proprietors, Messrs. R. Barton & Sons; manager and lecturer, Mr. W. H. L. Trackes).—The Legend of the Lighthouse, Brother v. Brother, The Horse Shoe, Eccentric Sportsman, The Secretary's Crime, and other interesting films are featured.

Jersey.

ST. THOMAS HALL (Proprietors, Messrs. Langlois & Poulain; business manager, Mr. Davidson Ross).—The Electric Pictures at this hall are still going strong, and are delighting crowded houses. This week's films included A Trip in Portugal, The Marshes of Italy, Meskal the Smuggler, A Mexican Bull Fight, A Love Drama in Orient, Foolshead as Sportsman, etc.

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are doing big business in their hire department, so Mr. Smith declares. He protests that the service is the best to be had, for in addition to the latest films on the market, their customers have the privilege of combining the Cinephone, thus giving quite an unique program. Showmen are beginning to appreciate the combination in all parts of the country.

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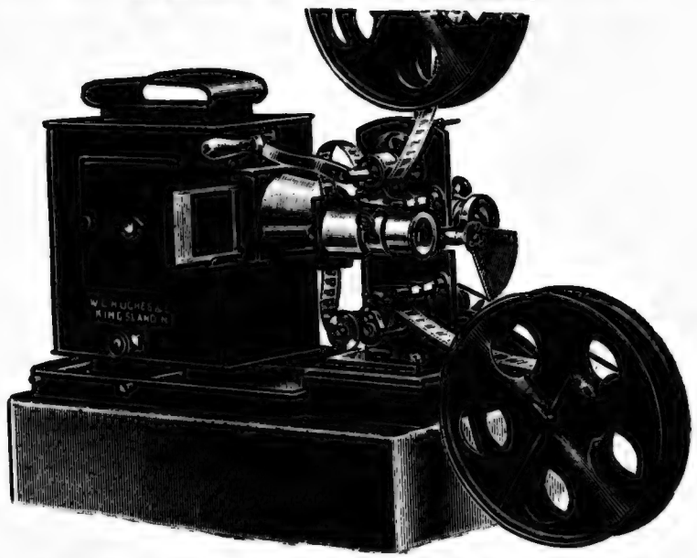

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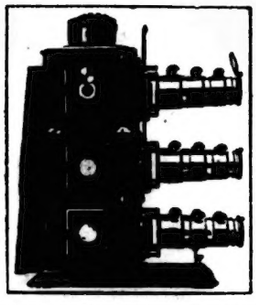

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